PRINTS
&
MULTIPLES
5 | 5 | 2021

HINDMAN

PRINTS & MULTIPLES

SALE 871
Wednesday, May 5, 2021 | 10am CT | Chicago
Lots 1–189

PREVIEW BY APPOINTMENT ONLY

PROPERTY PICK UP HOURS
Monday - Friday | 9:00am – 4:30pm
By appointment only.

All property must be paid for within seven days and picked up within thirty days per our Conditions of Sale.

PHOTOGRAPHERS
Zoë Bare
Avery Campbell
Alexandria Dreas
Amelia Moore
Rachel Smith

CONTENTS

Post War and Contemporary Prints	Lot 1-93	4-70
Modern Prints	Lot 94-155	70-103
Old Master Prints	Lot 156-171	104-113
Photography	Lot 172-189	114-126
Artist Index		127
Auction Inquiries		131
Conditions of Sale		133

TO VIEW THE COMPLETE CATALOGUE AND SIGN UP TO BID, VISIT HINDMANAUCTIONS.COM

HINDMAN **DOWNLOAD OUR APP AT THE APPLE STORE OR GOOGLE PLAY STORE**

HINDMAN

FRONT COVER
Lot 2 | Robert Indiana (AMERICAN, 1928-2018)
Numbers, 1968

© Hindman LLC 2021
ILLINOIS AUCTION FIRM LICENSE NUMBER 444.000521

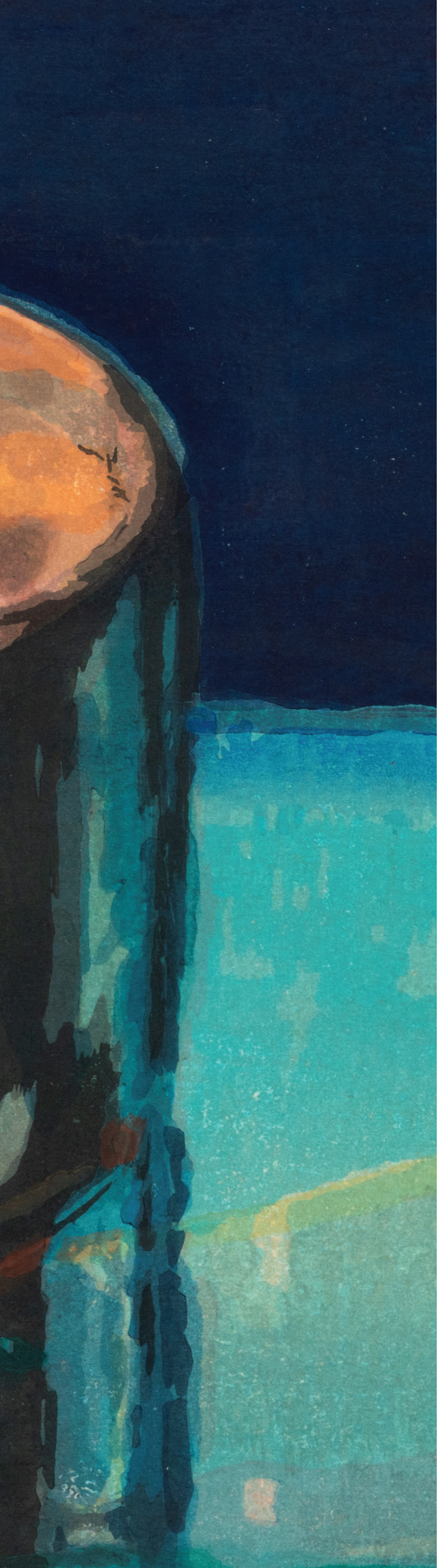
PROPERTY FROM THE TRUSTS AND ESTATES OF

Joan Conway Crancer, St. Louis, Missouri
David Duberman, Chevy Chase, Maryland
Lynne Meyers Gordon, Indianapolis, Indiana
Pearl Hirshfield, Evanston, Ilinois
George M. Irwin Trust, Quincy, Illinois
Joshua B. Kind Trust, Downers Grove, Illinois
Leslie "Mitzi" S. Magin,
Sold to Benefit the Following Four Naples, Florida Charities: Ave Maria School of Law, NCH Healthcare System, Saint Ann School Foundation, and St. John Neumann Catholic High School
William R. and Marian V. Moore Trust, Scottsdale , Arizona
Patricia A. Zygmun, Stuart, Florida

PROPERTY FROM THE COLLECTIONS OF

David and Elaine Berland, St. Louis, Missouri
A Boca Raton Private Collector
Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia
A Corporate Collection, Freeport, Illinois
Noel and Kathryn Dickinson Wadsworth, Atlanta, Georgia
Richard Y. Fisher, Beverly Hills, California
Stephen and Katherine Harrison, Chicago, Illinois
Hayden Hunt, Chicago, Illinois
Martin Kedzior, Winnetka, Illinois
Robert Campbell Lenox and Mary James Gluek, Minneapolis, Minnesota
A Private Chicago Collection
A Private Collector, Atlanta, Georgia
A Private Collector, Port Washington, Wisconsin
A Private Collection, Taos, New Mexico
The School of the Art Institute of Chicago, Chicago, Illinois,
Sold to Establish the Rupprecht Memorial Endowment Fund
Leonard Stark, Chicago, Illinois
The Western Union Company
Ginny L. Williams, Denver, Colorado

OPPOSITE
Lot 21 | Andy Warhol (AMERICAN, 1928-1987)
Polo Player, 1985



POST WAR & CONTEMPORARY PRINTS

LOTS 1 – 93

OPPOSITE
Lot 14 | Wayne Thiebaud (AMERICAN, B. 1920)
Dark Cake, 1983

Prints from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta Georgia

Hindman is excited to offer works from the collection of Dr. Mark List Cohen and Jane Cohen at auction this Spring. The Cohen's collecting journey began early through family and evolved to include art and objects that complimented the works passed down. The List family of New York were renowned philanthropists and art collectors.

Among the many philanthropic endeavors of Albert A. and Vera G. List, they supported the Metropolitan Opera, Mount Sinai Hospital, the Jewish Theological Seminary, the Jewish Museum and the New School for Social Research, now The New School. They also built art centers at M.I.T., Brown University and Swarthmore College, endowing professorships at various universities and schools. Most notably, The Albert A. List Foundation, formed in 1952, contributed heavily to the development of the Lincoln Center for the Performing Arts, donating many works of art to the Lincoln Center's collection.

A champion of enabling greater access to art, it is fitting that Mrs. List founded the Vera List Art Poster Program (later known as the Vera List Art Project) which enlisted some of the most notable names in Contemporary Art to design limited edition posters for the Lincoln Center and their events. In 1996, Mrs. List received the National Medal of Arts, the highest award given to artists and arts patrons in the United States.

Works by important American Post War and Contemporary artists, such as Andy Warhol, Louise Nevelson, Roy Lichtenstein, Robert Indiana, Frank Stella, and Ellsworth Kelly are represented in the Cohen-List collection.

*1

Robert Indiana
(AMERICAN, 1928-2018)

Eternal Hexagon (from *Ten Works x Ten Painters)*, 1964

color screenprint
unsigned as issued, edition 440/500
17 1/2 x 16 inches.

Property from the Collection of Dr. Mark List Cohen
and Jane Cohen, Atlanta, Georgia

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$400 - 600

These numbers are a celebration. I mean them to be a celebration. Whether they are a celebration of the phases of life or a celebration of some kind of passage through time, they are a visual celebration. They are meant as a real feast to the eye.

-from Arthur C. Carr "The Reminiscences of Robert Indiana." New York, November 1965. Arthur C. Carr papers; Rare Book and Manuscript Library, Columbia University Library.

Perhaps best known for his iconic Love imagery, Robert Indiana, born Robert Clark of New Castle, Indiana, turned to numbers as a theme continually throughout his career. His interest in numbers can be credited in part to the sheer number of times that he moved in his childhood: twenty-one times before he reached the age of seventeen. This constant changing of addresses was seminal, prompting him to note later in life, 'our very lives are structured around numbers . . . everything we do is reckoned on numbers.' Numbers began to appear in Indiana's work in the early 1950's stenciled within larger compositions, but it wasn't until the early 1960's that he began to employ numbers as a main theme in his work.

The style for Numbers was taken from an old printer's calendar that Indiana found in his studio on Coenties Slip. He found this studio early in his career with the help of his then lover, Ellsworth Kelly. From the late 1950's to the early 1960's, Coenties Slip was home to the studios of Kelly and Indiana as well as Agnes Martin, Jack Youngerman, Lenore Tawney, Chryssa, and Cy Twombly.

The suite of ten prints presented here, complete with the original clamshell case and the poems of Robert Creeley, was printed at the world renown Editions Domberger in Stuttgart. Their incredible attention to precision is matched perfectly with Indiana's sharp, clean lines. This portfolio was one of their first collaborations, but certainly not their last.

Although apparently simple in composition, Indiana's numbers, as well as their corresponding colors, are loaded with symbolism. Arranged from 1-0, the number one symbolizes birth while zero represents death. The color combinations and numbers in between represent themes from infancy, youth and adolescence to the stark warning of the yellow and black number nine. The deliberate arrangement, choices of color, and sharp compositions are quintessentially Robert Indiana and instantly recognizable as his own.

*2
Robert Indiana
(AMERICAN, 1928-2018)

Numbers (the complete portfolio), 1968

screenprints on Arches paper
each signed, dated, and numbered 74/125
in pencil
23 1/8 x 19 1/8 inches.

Property from the Collection of Dr. Mark List Cohen
and Jane Cohen, Atlanta, Georgia

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$40,000 - 60,000

3
Tom Wesselmann
(AMERICAN, 1931-2004)

Still Life with Matisse and Johns, 1993

screenprint in colors
signed and numbered 81/90 in pencil
38 x 49 1/2 inches.

Property of a Boca Raton Private Collector

$7,000 - 9,000

4
Roy Lichtenstein
(AMERICAN, 1923-1997)

Mermaid, 1978

7-color lithograph
signed, dated, and numbered 49/60
in pencil
16 7/8 x 18 inches.

Printed by Gemini G.E.L., Los Angeles

Literature:
Gemini G.E.L. 796; Corlett 158

$7,000 - 9,000

5
Roy Lichtenstein
(AMERICAN, 1923-1997)

Bull Head II (from *Bull Head Series*), 1973

6-color lithograph, screenprint, and linecut signed, dated, and numbered 2/100 in pencil 21 x 28 inches.

Printed by Gemini G.E.L., Los Angeles

Literature:
Gemini G.E.L 489; Corlett 124

$8,000 - 12,000

*6
Roy Lichtenstein
(AMERICAN, 1923-1997)

Sandwich & Soda
(from *Ten Works x Ten Painters*), 1964

screenprint on Arches Paper
edition 440/500
18 1/2 x 22 1/2 inches.

Property from the Collection of
Dr. Mark List Cohen and
Jane Cohen, Atlanta, Georgia

Literature:
Corlett 35

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$7,000 - 9,000

7
Roy Lichtenstein
(AMERICAN, 1923–1997)

American Indian Theme II
(from *American Indian Theme Series*), 1980

woodcut inn colors on Suzuki handmade paper
signed, dated, and numbered 14/50 in pencil
24 x 28 1/2 inches.

Property from a Corporate Collection, Freeport, Illinois

Printed by Tyler Graphics Ltd.

Literature:
Corlett 161

Provenance:
Richard Gray Gallery, Chicago

$7,000 - 9,000

8
Roy Lichtenstein
(AMERICAN, 1923–1997)

American Indian Theme III (
from *American Indian Theme Series*), 1980

woodcut in colors on Suzuki handmade paper
signed, dated, and numbered 30/50 in pencil
26 1/4 x 18 3/4 inches.

Property from a Corporate Collection, Freeport, Illinois

Printed by Tyler Graphics Ltd.

Literature:
Corlett 162

Provenance:
Richard Gray Gallery, Chicago

$10,000 - 15,000

9
Roy Lichtenstein
(AMERICAN, 1923–1997)

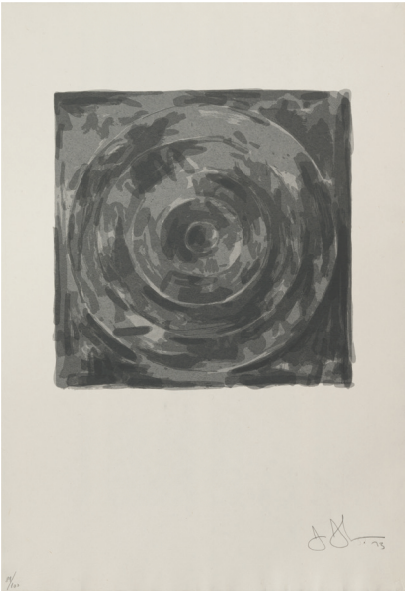
Red Barn, 1969

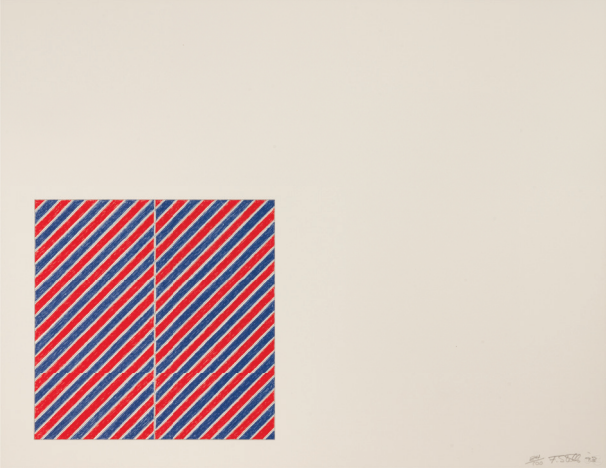
screenprint
signed, dated, and numbered 79/250
in pencil
14 1/2 x 17 inches.

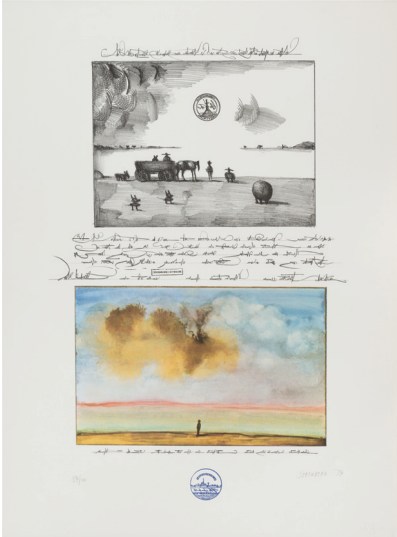
Property from a Corporate Collection,
Freeport, Illinois

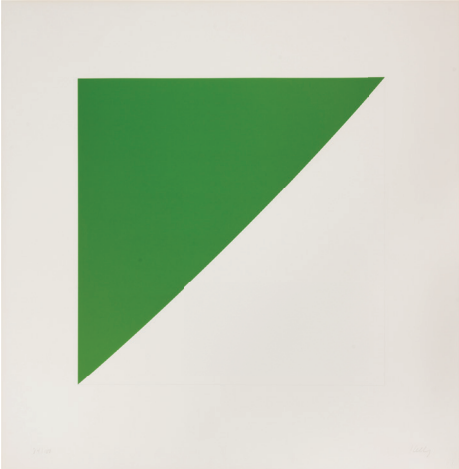
Literature:
Corlett 89

$15,000 - 20,000









10
Various Artists
(20TH CENTURY)

*For Meyer Schapiro (*complete portfolio of 12 prints, in original case), 1973-1974
each signed and numbered 84/100 in pencil with the exception of Warhol which
is in ball point pen verso
largest 38 3/4 × 27 1/4 inches.

Includes:
Backwash (Ressac) by Stanley William Hayter;
Target by Jasper Johns;
Green Curve with Radius of 20' by Ellsworth Kelly;
Untitled by Alexander Liberman;
Untitled by Roy Lichtenstein;
Ariadne's Clew (Le Fil d'Ariane) by André Masson;
Tallith for Meyer Schapiro by Robert Motherwell;
Three Hats by Claes Oldenburg;
Noname (*Elephant*) by Robert Rauschenberg;
Untitled by Saul Steinberg;
Tetuan III by Frank Stella;
Untitled 12 by Andy Warhol

Provenance:
Sotheby's, New York; Prints: April 30 - May 1, 2004, lot 432
Acquired from the above by the present owner

Exhibited:
Milwaukee, Wisconsin, Haggerty Museum of Art, *For Meyer Schapiro*: Portfolio of 12 Works, From the estate of Michael J. Black, October 7, 2005 - January 8, 2006.

$40,000 - 60,000

A largely unsung hero of the art world, Meyer Schapiro (1904-1996), a lifelong professor at Columbia University, was a titan of thought during a period that was in need of scholars to direct the conversation around abstraction and its role in the present and future of art history. His influence in the New York art scene during his lifetime is incalculable. He helped to launch the careers of Jackson Pollock and Willem de Kooning and codified the importance of Abstract Expressionism and Abstraction in general at a time when it was struggling for acceptance. The portfolio presented here was published in 1974 by the The Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York. Each of the now iconic artists in this portfolio were in some way influenced by Schapiro's thought and influence early in their careers.

*11
Wayne Thiebaud
(AMERICAN, B. 1920)

Candy Counter, 1970

linocut
signed, dated, and inscribed 'artist's proof' in pencil
18 x 25 inches.

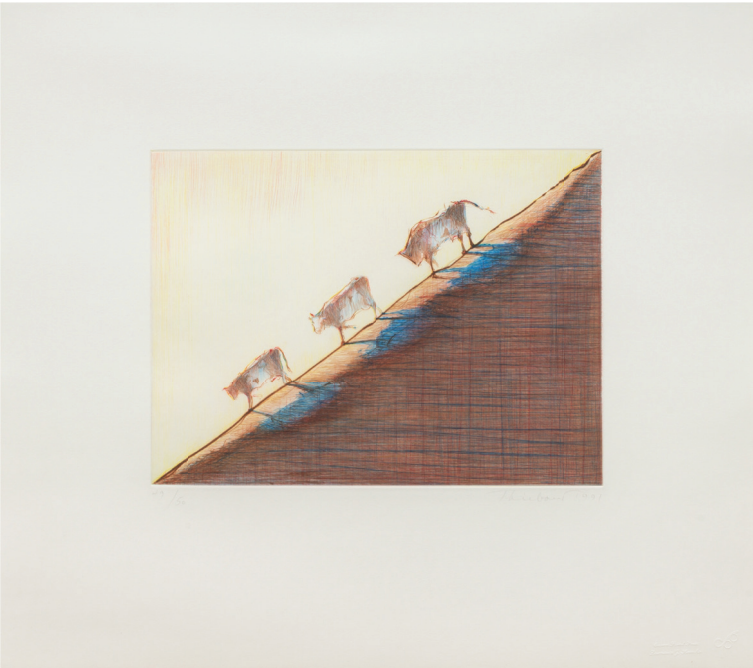
Property from George M. Irwin Trust, Quincy, Illinois

Provenance:
Acquired directly from the artist in 1971

Exhibited:
American Realism and Surrealism, Quincy Society of Fine Arts, Warfield House, Illinois, May 7-December 21, 1979

Selections from the Collection of George M. Irwin, Krannert Art Museum, Champaign, Illinois, March 2-April 13, 1980

$3,000 - 5,000



12
Wayne Thiebaud
(AMERICAN, B. 1920)

Three Cows, 1991

drypoint in colors
signed, dated, and numbered 49/50 in pencil
8 3/4 x 11 3/4 inches.

Property from a Corporate Collection, Freeport, Illinois

Published by Crown Point Press

$3,000 - 5,000

13
Wayne Thiebaud
(AMERICAN, B. 1920)

Hill Street, 1987

color woodcut
signed, dated, and numbered 86/200
in pencil
29 1/2 x 20 inches.

Property from a Corporate Collection, Freeport, Illinois

Published by Crown Point Press

Provenance:
VanStraaten Gallery, Chicago

$15,000 - 20,000

14
Wayne Thiebaud
(AMERICAN, B. 1920)

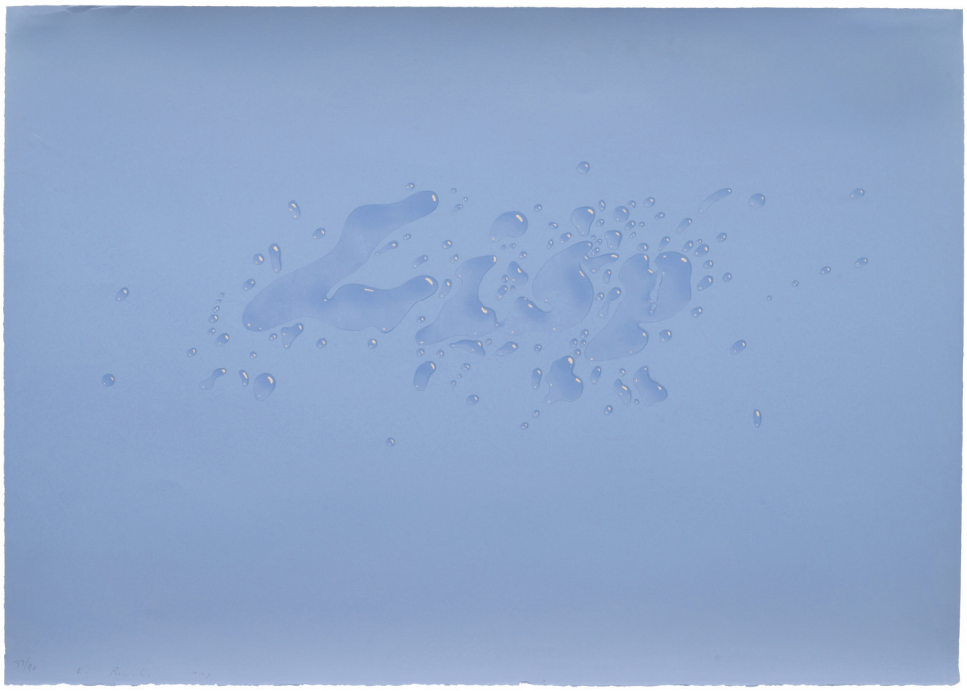
Dark Cake, 1983

color woodcut
signed, dated, and numbered 89/200
in pencil
15 x 17 1/2 inches.

Property from a Corporate Collection,
Freeport, Illinois

Published by Crown Point Press

$20,000 - 30,000



15
Ed Ruscha
(AMERICAN, B. 1937)

Lisp, 1970

lithograph
signed, dated, and numbered 37/90
in pencil
20 x 28 inches.

Provenance:
Joyce Hunsaker & Associates,
Los Angeles, California

$8,000 - 12,000

*16

Andy Warhol
(AMERICAN, 1928-1987)

Birmingham Race Riot (from *Ten Works x Ten Painters)*, 1964

screenprint
edition 440/500
20 x 24 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen,
Atlanta, Georgia

Literature:
Feldman & Schellmann II.3

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$4,000 - 6,000

*17

Andy Warhol
(AMERICAN, 1928-1987)

Liz, 1964

offset lithograph on paper
signed and dated 1966 in ball-point pen
21 7/8 x 21 7/8 inches.

Property from a Private Collector,
Port Washington, Wisconsin

Literature:
Feldman & Schellmann II.7

$10,000 - 15,000

18

Andy Warhol
(AMERICAN, 1928–1987)

Campbell's Soup I: Cream of Mushroom, 1968

screenprint
signed in ball-point pen and numbered 27/250
with a rubber stamp, verso
35 x 23 inches.

Property from a Corporate Collection,
Freeport, Illinois

Literature:
Feldman & Schellmann II.53

$20,000 - 30,000

*19
Andy Warhol
(AMERICAN, 1928-1987)

Mao, 1972

screenprint on Beckett High White paper
signed in ball-point pen and numbered 147/250 with a rubber stamp, verso
36 x 36 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Literature:
Feldman & Schellmann II.98

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$30,000 - 50,000

*20
Andy Warhol
(AMERICAN, 1928-1987)

Mao, 1972

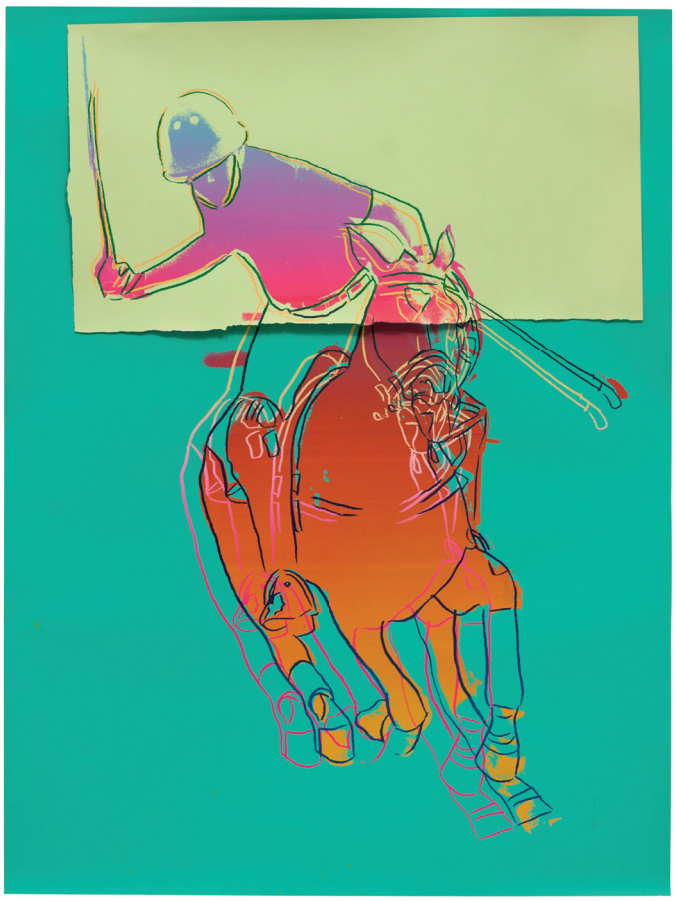
screenprint on Beckett High White paper
signed in ball-point pen and numbered 147/250 with a rubber stamp, verso
36 x 36 inches.

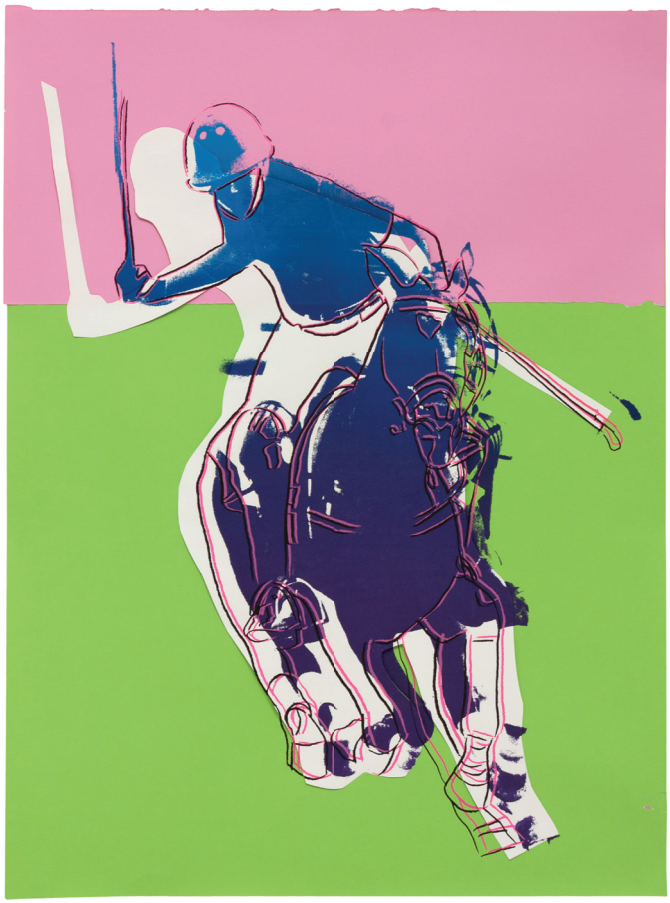
Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Literature:
Feldman & Schellmann II.99

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$30,000 - 50,000





21

Andy Warhol

(AMERICAN, 1928-1987)

Four Polo Players, 1985

unique screenprints with collage on colored graphic art paper bearing the stamps of the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., initialed VF, and numbered 54.014, 54.016, 54.022, and 54.023
24 x 18 inches (each).

Literature:
Feldman & Schellmann IIB.43

Provenance:
Galerie Thaddaeus Ropac, Paris, 2003
Acquired from the above by the present owner

$60,000 - 80,000

In 1985 Polo Magazine approached Andy Warhol to produce a cover for their 10th anniversary issue. Warhol, frequently commissioned for projects such as this, had a method for working on them – an image would be chosen, typically based on a photograph, a screen would be produced using the image, then various samples would be printed so that he could choose which colors and layouts he preferred. Presented here as a group of four, we not only have the opportunity to look into the process of this iconic artist, but visually, they exemplify Warhol's genius obsession with repetition.

At first glance, the subject matter seems to be a departure from Warhol's most beloved subjects – celebrities, advertising, and pop culture – but upon further investigation, the subject is unusually well suited to Warhol's obsession with the more Fitzgeraldian themes of class and society. Polo is one of the oldest team sports in existence, with roots as far back as the 6th Century BC, the current version originating in Persia ca. 200 BC. From its inception, Polo has been associated with royalty and nobility, even the viewers of Polo matches being seen as socialites. Throughout Warhol's career, he was obsessed with the constructs of fame and celebrity. Polo, often referred to as 'The Sport of Kings' is a prime example of a piece of this complex puzzle. It is clear that this was on his mind in 1985 since it was in the same year that he produced his iconic portfolio *Reigning Queens* showcasing portraits of each of the currently reigning queens in the world, Queen Margrethe II of Denmark, Queen Elizabeth II of the United Kingdom, Queen Beatrix of The Netherlands, and Queen Ntombi Twala of Swaziland.

We are excited to offer here four unique variations of his collages for the Polo Magazine cover. Employing torn sheets of colored graphic art paper, his signature hand drawn outlines of the figure, and the vivid colors which are quintessentially Warhol, this group represents a keen look into the process and method of Warhol's work as well as serving as a prime example of his preoccupation with fame, celebrity, and repetition.

*22
David Hockney
(BRITISH, B. 1937)

Parade (poster for the Metropolitan Opera, New York), 1981

screenprinted poster
80 x 40 inches.

Property from the Ginny L. Williams Collection, Denver, Colorado

Provenance:
Laura L. Carpenter, Dallas, Texas

$600 - 800

*23
Jim Dine
(AMERICAN, B. 1935)

The Gray Fort, 2003

woodcut
signed, dated, and numbered 8/18
in pencil
64 x 48 inches.

Property from the Estate of Leslie "Mitzi" S. Magin sold to Benefit the Following Four Naples, Florida Charities: Ave Maria School of Law, NCH Healthcare System, Saint Ann School Foundation, and St. John Neumann Catholic High School

$8,000 - 12,000

*24
Jim Dine
(AMERICAN, B. 1935)

Behind the Thicket, 1993

woodcut, etching, and aquatint in colors with hand-coloring
signed, dated, and numbered 36/75
in pencil
19 3/4 x 27 inches.

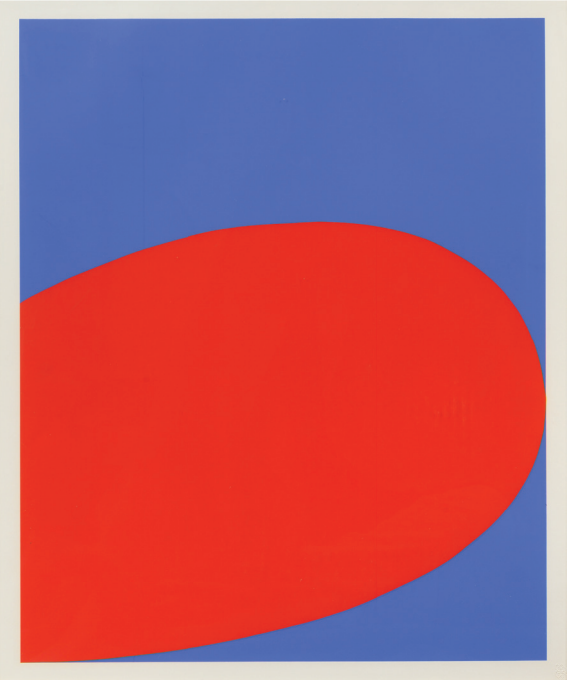
Property from the Estate of Lynne Meyers Gordon, Indianapolis, Indiana

Provenance:
Teplitzky & Scott Fine Art, Cincinnati, Ohio
Acquired from the above by the present owner in 1996

$2,000 - 4,000

I think that if you can turn off the mind and look only with the eyes, ultimately everything becomes abstract.

- Ellsworth Kelly



*25
Ellsworth Kelly
(AMERICAN, 1923-2015)

Red Blue (from *Ten Works x Ten Painters*), 1964

color screenprint
unsigned as issued, edition 440/500
21 3/4 x 17 3/4 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Literature:
Axsom 2

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$2,000 - 4,000

*26
Ellsworth Kelly
(AMERICAN, 1923-2015)

Yellow (Jaune), from *Suite of Twenty-Seven Lithographs,* 1964-1965

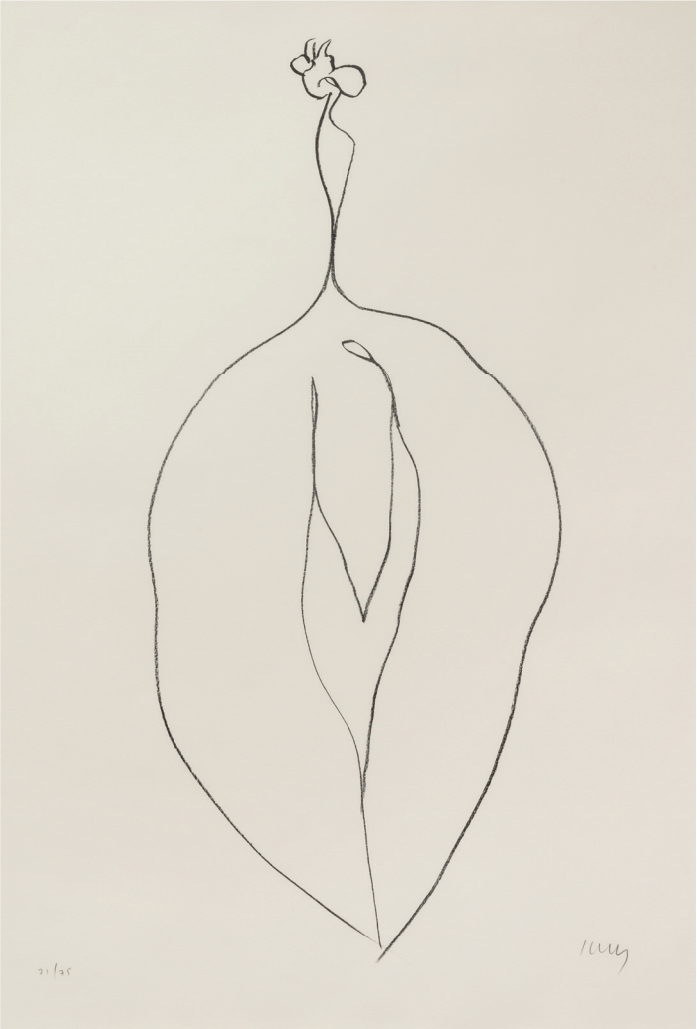
color lithograph
signed and numbered 31/75 in pencil
23 x 15 1/4 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Literature:
Axsom 5

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$4,000 - 6,000



*27
Ellsworth Kelly
(AMERICAN, 1923-2015)

Seaweed (*Algue)* from *Suite of Plant Lithographs*, 1965-66

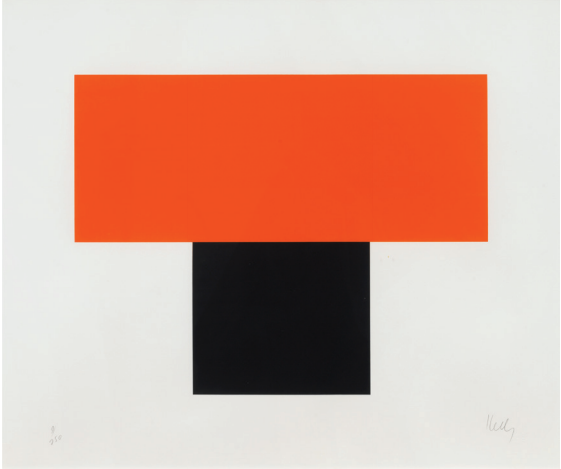
lithograph on Rives paper
signed and numbered 21/75 in pencil
31 x 14 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Literature:
Axsom 53

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$6,000 - 8,000



*28
Ellsworth Kelly
(AMERICAN, 1923-2015)

Red-Orange Over Black, 1970

screenprint on Arches Paper
signed and numbered 9/250 in pencil
16 x 20 1/2 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Literature:
Axsom 71; Gemini G.E.L. 240

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$4,000 - 6,000

*29
Ellsworth Kelly
(AMERICAN, 1923-2015)

Blue Green over Black Red, 1971

color lithograph
signed and numbered 71/100 in pencil
21 3/4 x 19 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Literature:
Axsom 76

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$4,000 - 6,000

*30
Ellsworth Kelly
(AMERICAN, 1923-2015)

Wall, 1976-1979

etching with aquatint
signed and numbered 34/50 in pencil
16 1/8 x 13 3/4 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Literature:
Axsom 177

Provenance:
Dana Reich Gallery, San Francisco, California, Blum Helman Los Angeles Inc., Santa Monica, California, Grant Selwyn Fine Art, Beverly Hills, California

$5,000 - 7,000

*31
Ellsworth Kelly
(AMERICAN, 1923-2015)

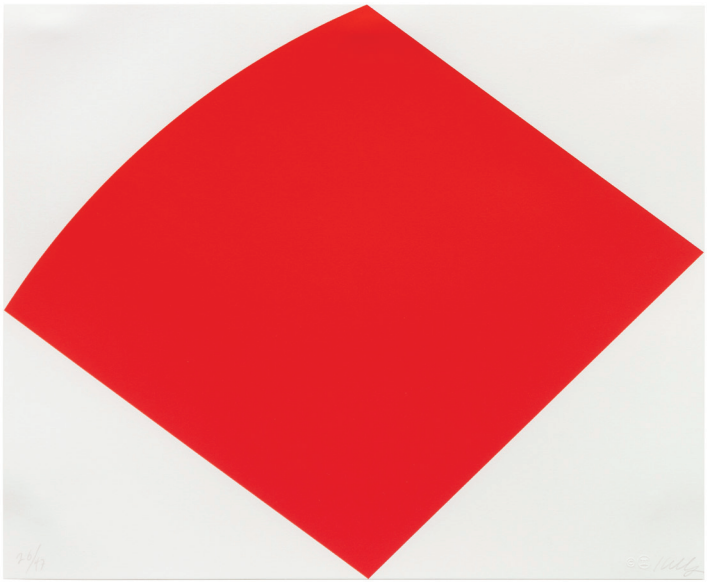
Untitled (Red Curve), 1996-1997

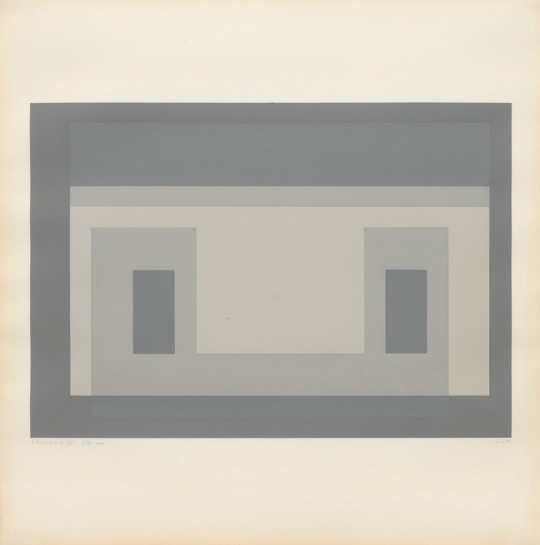
screenprint
signed and numbered 26/47 in pencil
16 1/4 x 19 1/2 inches.

Property from the Collection of Martin Kedzior, Winnetka, Illinois

Literature:
Axsom 274; Gemini G.E.L. 1705

$5,000 - 7,000





*32
Josef Albers
(AMERICAN/GERMAN, 1888-1976)

Variant III (from *Ten Variants*), 1966

screenprint
initialed, titled, dated, and numbered
79/200 in pencil
10 x 14 3/8 inches.

Property from the Joshua B. Kind Trust, Downers Grove, Illinois

$1,000 - 2,000

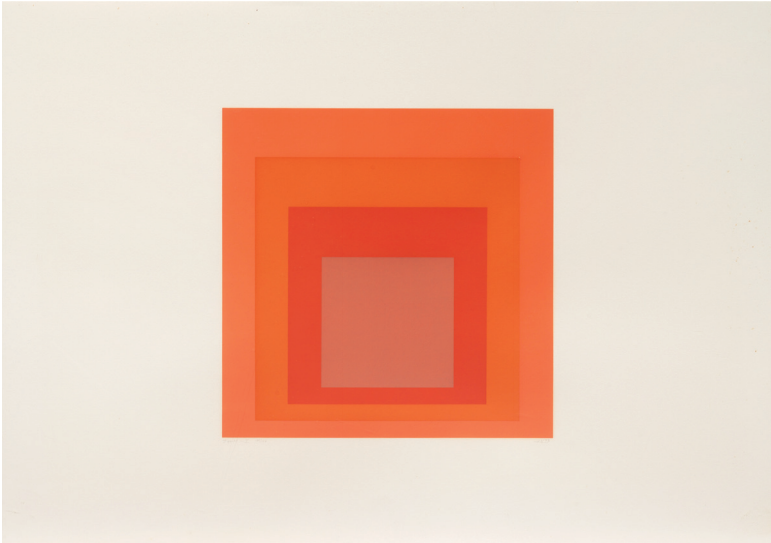
33
Josef Albers
(AMERICAN/GERMAN, 1888-1976)

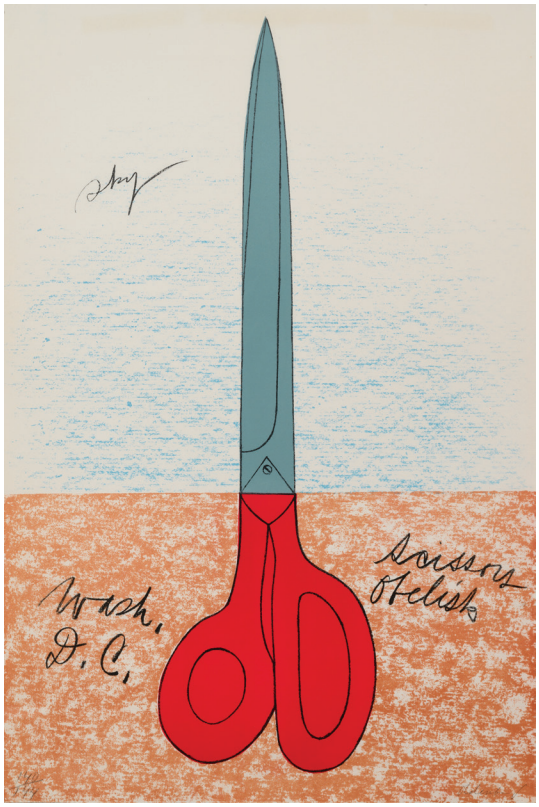
JHM-1, 1973

screenprint
signed, dated, titled, and numbered
130/144 in pencil
15 x 15 inches.

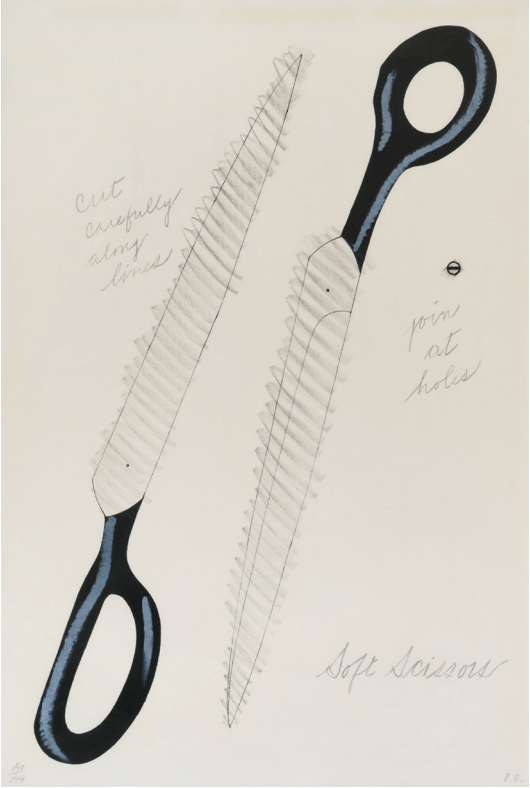
Property from a Corporate Collection, Freeport, Illinois

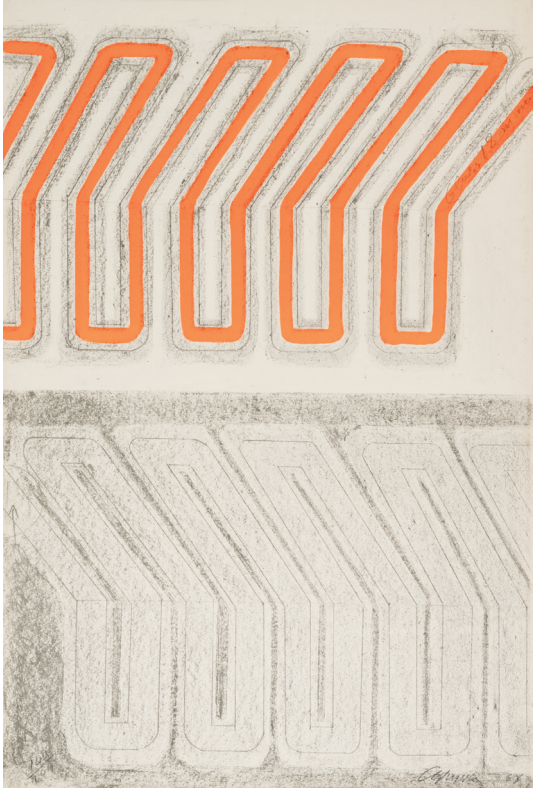
$4,000 - 6,000

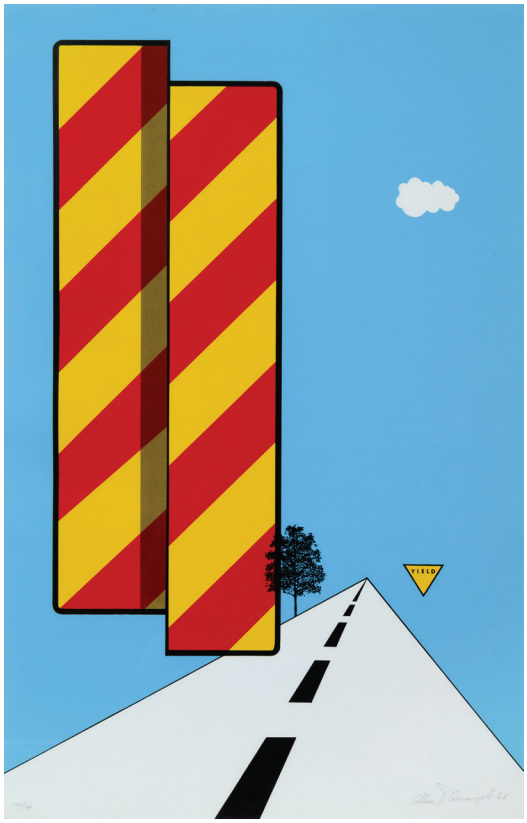



Wash,
D.C.
Ciseaux
Obelisk

FINE
ART







*34

Various Artists
(20TH CENTURY)

National Collection of Fine Arts Portfolio (the complete portfolio of seven prints), 1968
each signed and numbered 140/144 in pencil
largest: 30 x 21 1/2 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Includes:
Untitled by Lee Bontecou;
Untitled by Chryssa (Chryssa Vardea-Mavromichali);
Untitled by Allan D'Arcangelo;
Untitled by Sam Francis;
Scissors to Cut Out by Claes Oldenburg;
Scissors as Monument by Claes Oldenburg;
Untitled by Larry Rivers

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$4,000 - 6,000

*35

Bridget Riley
(BRITISH, 1931-1984)

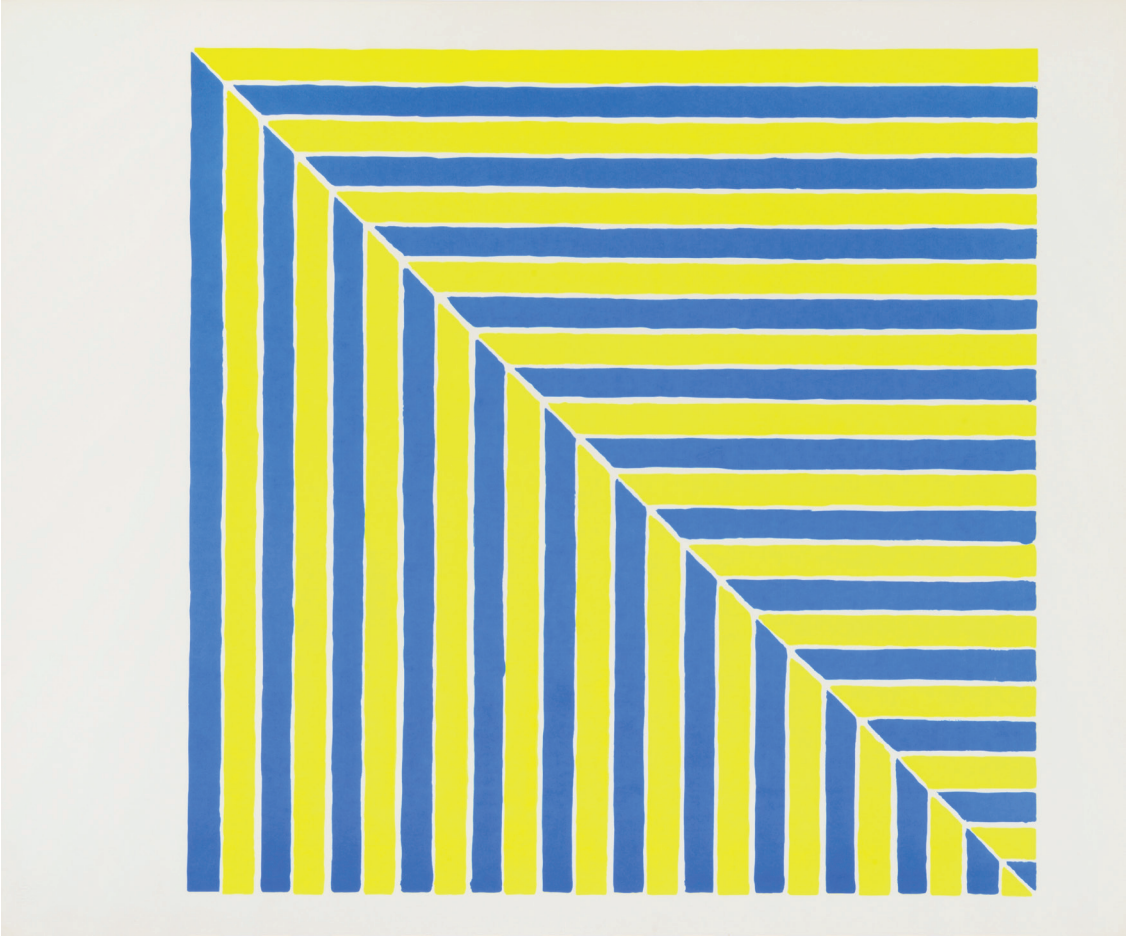
Elongated Triangles 4, 1971

screenprint on wove paper
signed, dated, and numbered 68/75
in pencil
37 1/2 x 11 inches.

Property from the Collection of Dr. Mark
List Cohen and Jane Cohen,
Atlanta, Georgia

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$4,000 - 6,000



*36

Frank Stella
(AMERICAN, B. 1936)

Untitled (Rabat) (from *Ten Works x Ten Painters)*, 1964

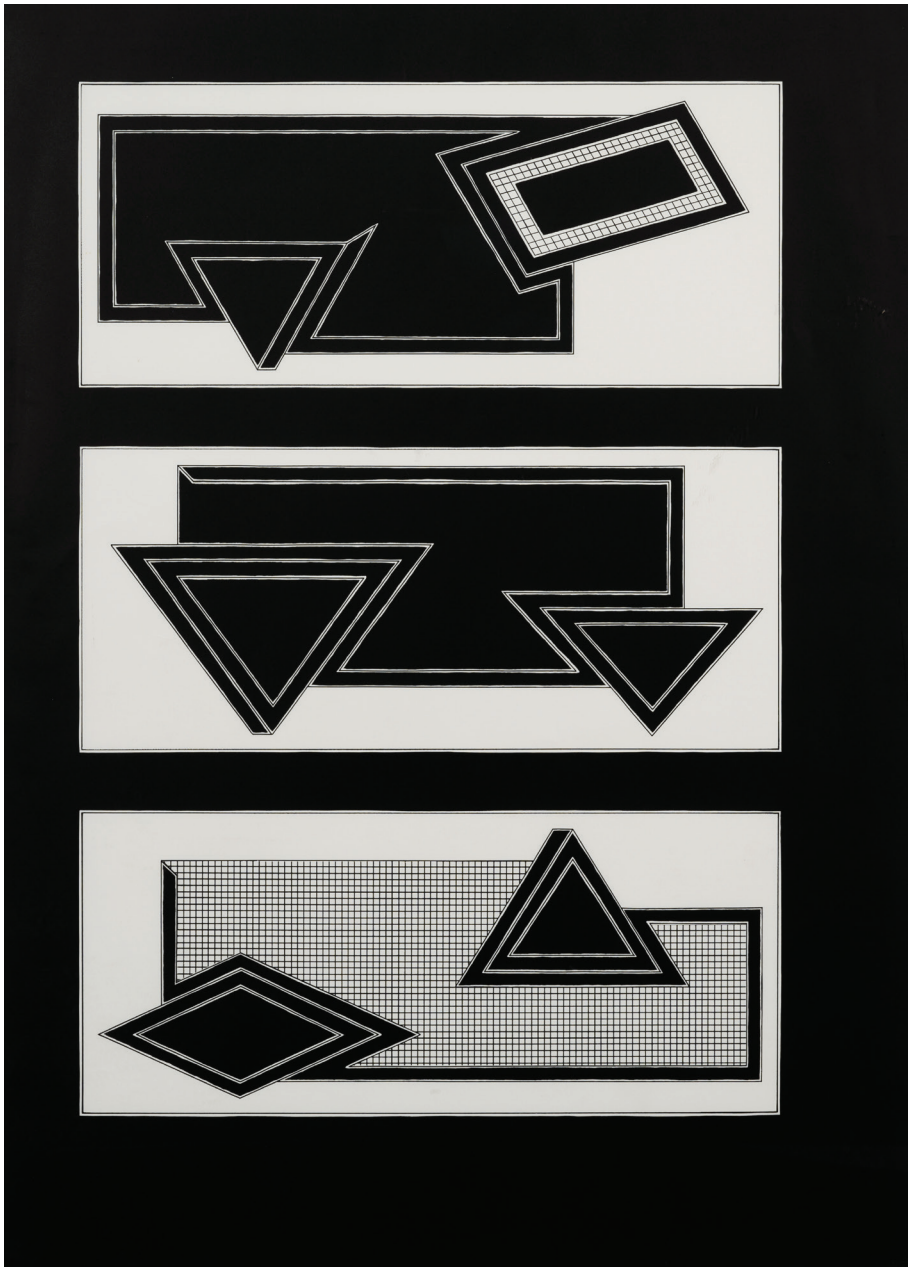
color screenprint
edition 440/500
18 x 18 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Literature:
Axsom 00/IA

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$1,000 - 2,000



37
Frank Stella
(AMERICAN, B. 1936)

Black Stack, 1970

lithograph
signed and numbered 50/56 in pencil
40 x 29 inches.

Literature:
Axsom 47

$1,000 - 2,000

*38
Frank Stella
(AMERICAN, B. 1936)

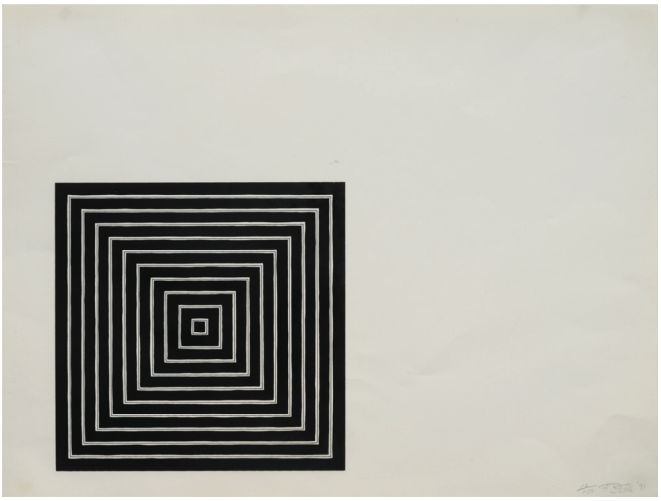
*Angriff (*from *Conspiracy, The Artist as Witness Portfolio)*, 1971

screenprint
signed, dated, and numbered 13/150
in pencil
10 1/4 x 10 1/2 inches.

Property from the Collection of Hayden Hunt, Chicago, Illinois

Literature:
Axsom IC

$2,000 - 4,000



39
Frank Stella
(AMERICAN, B. 1936)

Then Water Came and Quenched the Fire (from *Illustrations after El Lissitzky's Had Gadya)*, 1984

lithograph, linoleum cut, and screenprint in colors with handcoloring and collage
signed, dated and numbered 21/60 in pencil
53 3/4 x 51 1/2 inches.

Literature:
Axsom 176

Provenance:
Van Straaten Gallery, Chicago, Illinois

$5,000 - 7,000

40
Frank Stella
(AMERICAN, B. 1936)

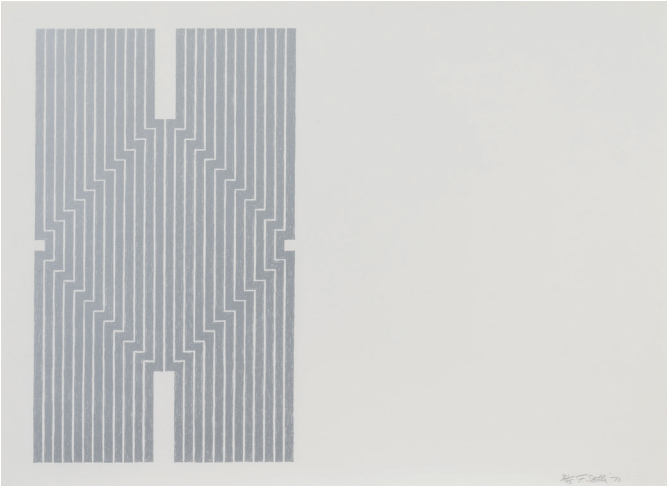
Schwarze Weisheit for D.J., 2000

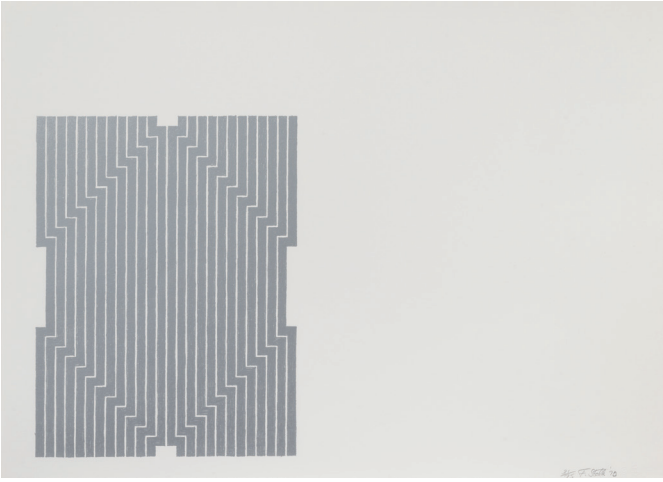
lithograph, etching, aquatint, and relief with embossing
signed, dated, and numbered 5/23 in pencil
47 1/2 x 40 inches.

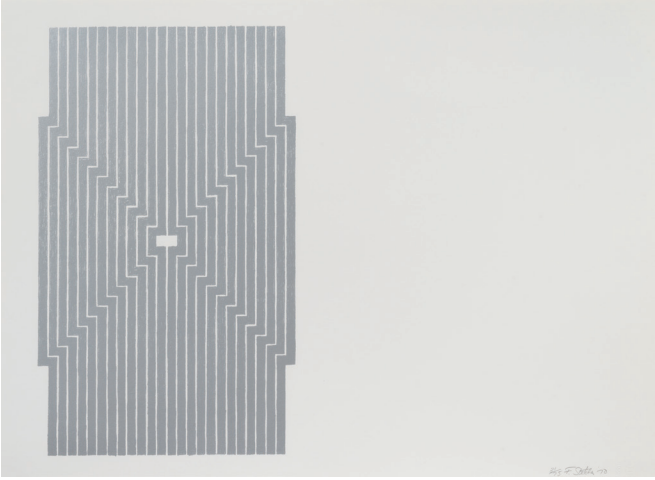
Literature:
Axsom 313

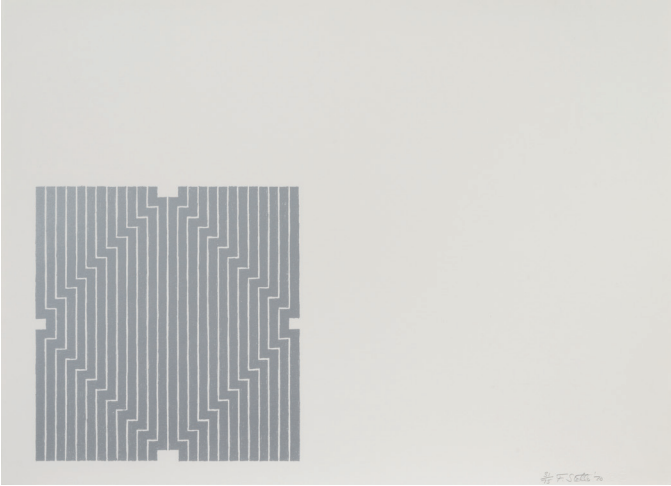
Provenance:
Meyerovich Gallery, San Francisco, California

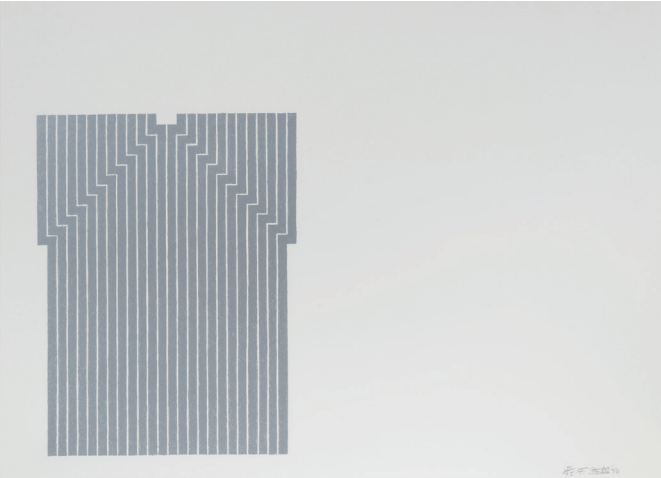
$7,000 - 9,000

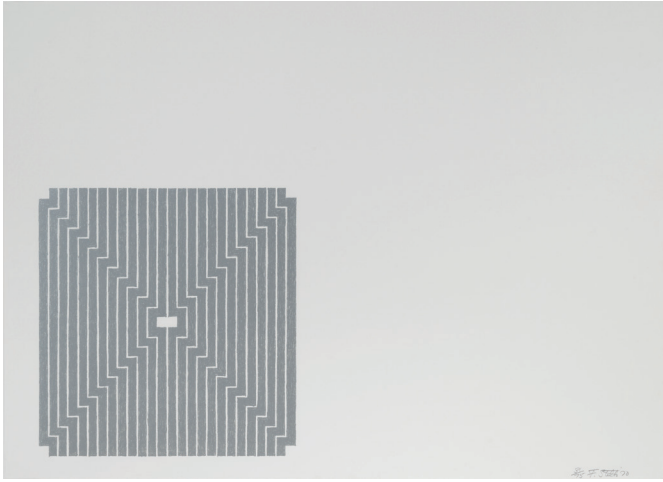


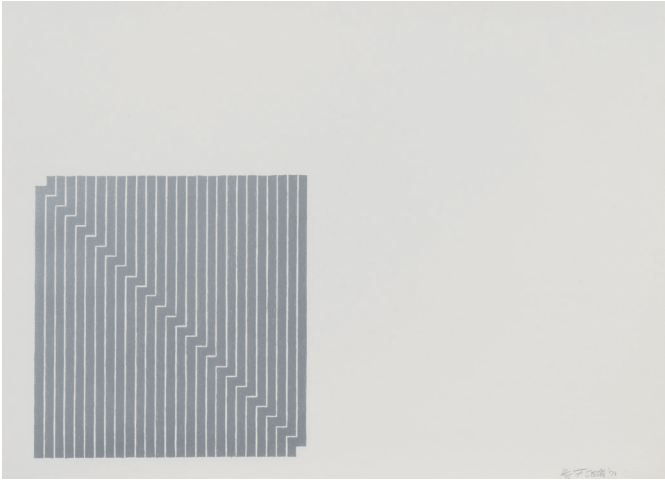












*41

Frank Stella

(AMERICAN, B. 1936)

Aluminum Series (complete portfolio of 9), 1970

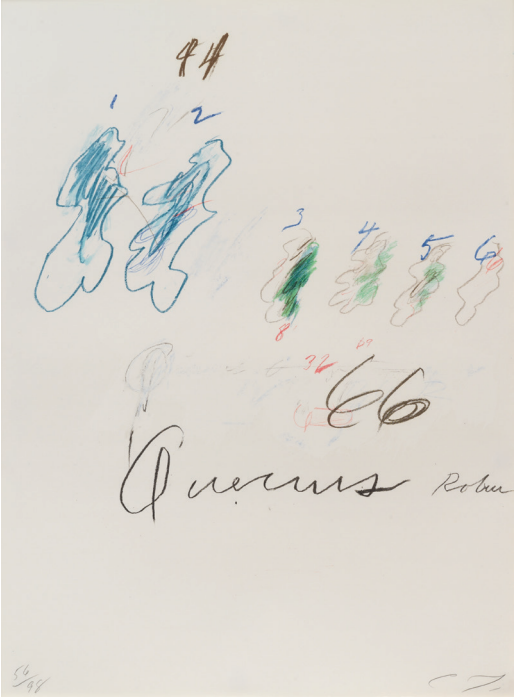
color lithographs with screenprint
each signed, dated, and numbered 31/75 in pencil
9 x 17 inches (each).

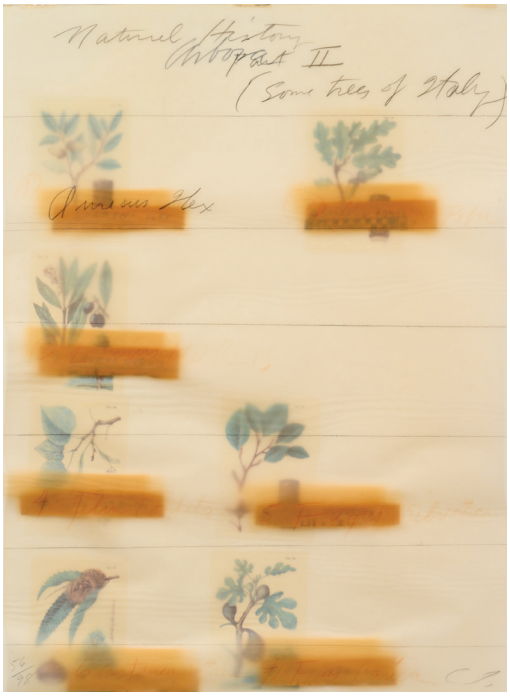
Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Literature:
Axsom 30-38; Gemini G.E.L. 213-221

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$20,000 - 30,000





*42
Cy Twombly
(AMERICAN, 1928-2011)

Natural History Part II: Some Trees of Italy (complete portfolio of 8), 1976

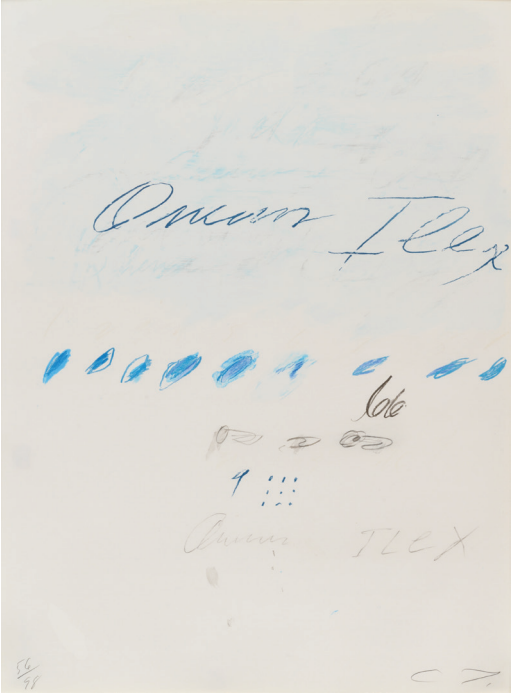
lithographs, granolithographs, and collotypes
signed and numbered 56/98 in pencil
29 3/4 x 22 inches (each).

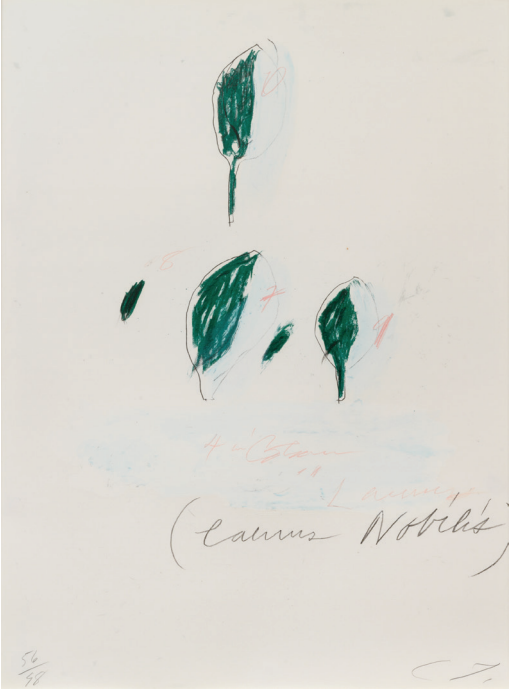
Property from the Estate of Leslie "Mitzi" S. Magin sold to Benefit the Following Four Naples, Florida Charities: Ave Maria School of Law, NCH Healthcare System, Saint Ann School Foundation, and St. John Neumann Catholic High School

$30,000 - 50,000

042
166

castanea


Quercus Ilex
166
Quercus ILEX


(Laurus Nobilis)

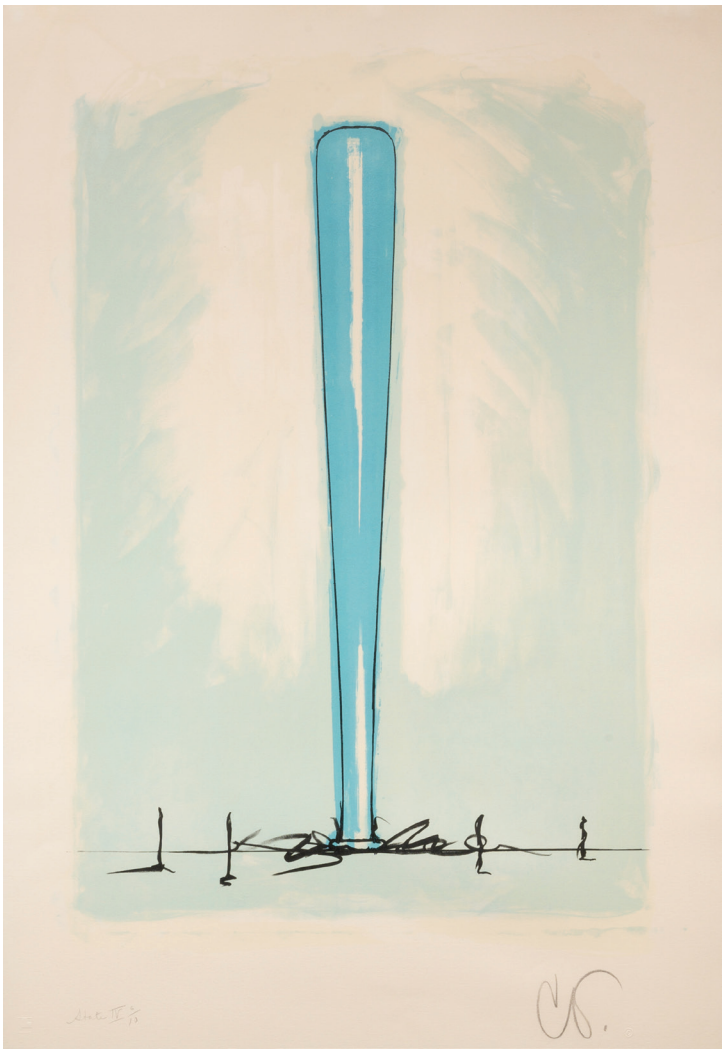
43
Richard Diebenkorn
(AMERICAN, 1922-1993)

Seated Nude (from the *Seated Woman* series), 1965

lithograph
initialed, dated, and numbered 23/100
in pencil
26 1/4 x 19 7/8 inches.

Published by Original Press

$1,000 - 2,000



44
Claes Oldenburg
(AMERICAN, B. 1929)

Bat Spinning at the Speed of Light, State IV, 1975

lithograph on paper
initialed, inscribed 'State IV', and numbered 6/10
in pencil
32 x 20 1/2 inches.

Property from a Corporate Collection, Freeport, Illinois

$800 - 1,200

*45

Christo

(BULGARIAN, 1935-2020)

(*Some) Not Realized Projects* (complete portfolio of 5), 1971

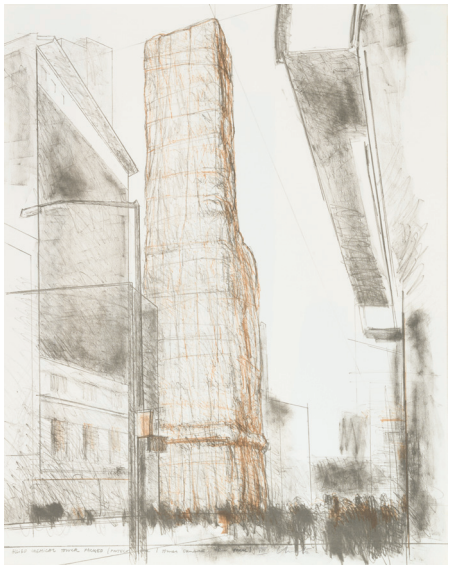
five lithographs, two with collage each signed and numbered VIII in pencil
28 x 21 1/2 inches (each).

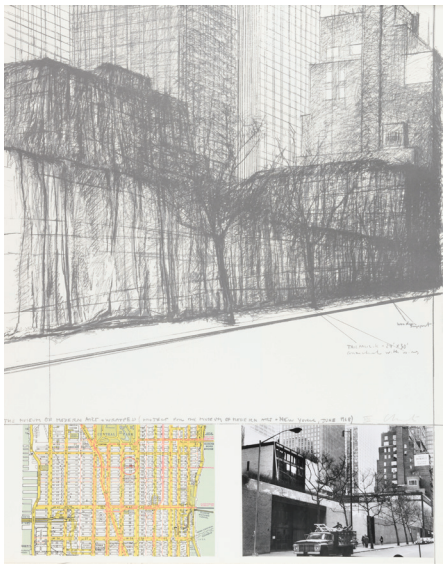
Property from George M. Irwin Trust, Quincy, Illinois

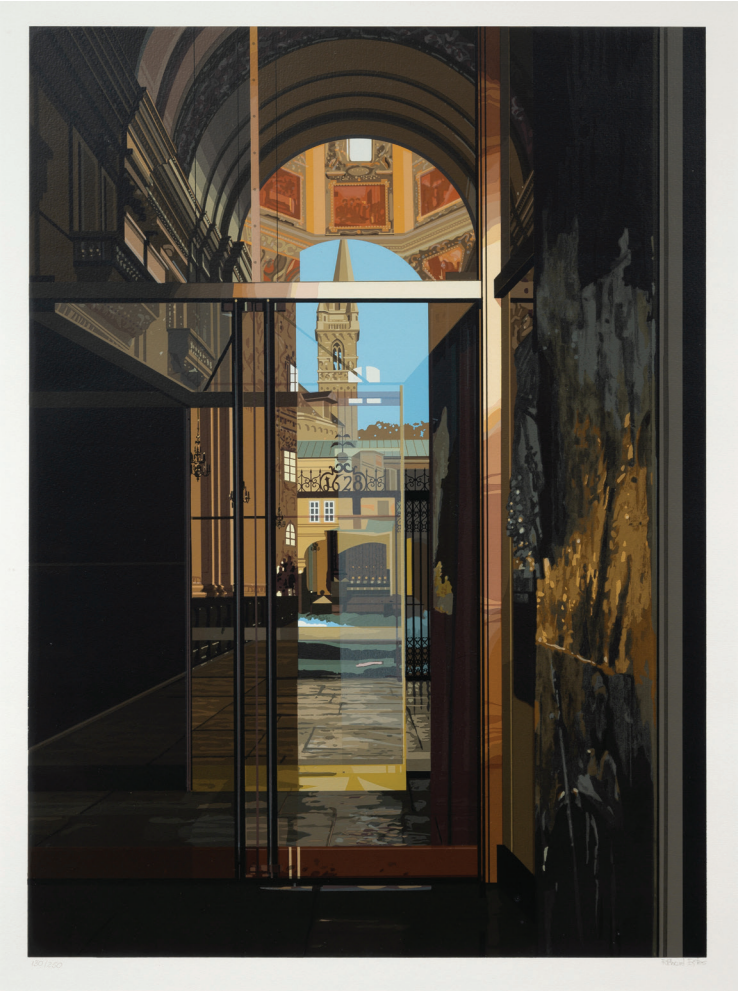
Provenance:
Landfall Press, Inc., Chicago
Acquired from the above by George M. Irwin, 1972

Exhibited:
Selections from the Collection of George M. Irwin, Krannert Art Museum, Champaign, Illinois, March 2-April 13, 1980

$6,000 - 8,000







46
Richard Estes
(AMERICAN, B. 1932)

Salzburg Cathedral, 1983

screenprint
signed and numbered 130/250 in pencil
20 x 14 1/2 inches.

Property from a Corporate Collection,
Freeport, Illinois

$800 - 1,200

*47

Richard Estes

(AMERICAN, B. 1932)

Urban Landscapes No. 2 (complete portfolio of 8 prints with original cloth portfolio), 1979

screenprints on Fabriano Cottone paper
each signed and numbered 81/100
in pencil
largest 20 x 14 1/2 inches.

Property from George M. Irwin Trust, Quincy, Illinois

Published by Parasol Press

Exhibited:
Selections from the Collection of George M. Irwin, Krannert Art Museum, Champaign, Illinois, March 2-April 13, 1980

$10,000 - 15,000

48
Robert Cottingham
(AMERICAN, B. 1935)

C & O Railroad, 1989

color lithograph
signed, titled, dated, and
numbered 32/50 in pencil
21 1/2 x 29 1/2 inches.

$500 - 700

*49
Robert Rauschenberg
(AMERICAN, 1926-2008)

Plate from *Photogravures Suite 1 (America Mix)*, 1983

photogravure
signed, dated, and
numbered 10/40 in pencil
12 1/2 x 18 3/4 inches.

Property from the Ginny L. Williams Collection, Denver, Colorado

$700 - 900

50
Robert Rauschenberg
(AMERICAN, 1925-2008)

More Distant Visible Part of the Sea, 1979

screenprint with fabric
signed, dated, and inscribed 'HC' in pencil
30 2/3 x 23 inches.

Printed by Styria Studio, New York

$800 - 1,200

51
Robert Rauschenberg
(AMERICAN, 1925-2008)

Front Roll, 1964

color lithograph
signed, dated, and numbered 26/39 in pencil
36 1/2 x 27 3/4 inches.

Property from a Private Chicago Collection

Published by ULAE

Provenance:
Carl Solway Gallery, Cincinnati, Ohio

$4,000 - 6,000

52
Robert Rauschenberg
(AMERICAN, 1925-2008)

L.A. Uncovered #3, 1998

12-color screenprint
signed, dated, and numbered indistinctly
from the edition of 57 in pencil
24 x 20 1/2 inches.

Property from The Western Union Company

Literature:
Gemini G.E.L. 1729

$2,000 - 4,000

53
Robert Rauschenberg
(AMERICAN, 1925-2008)

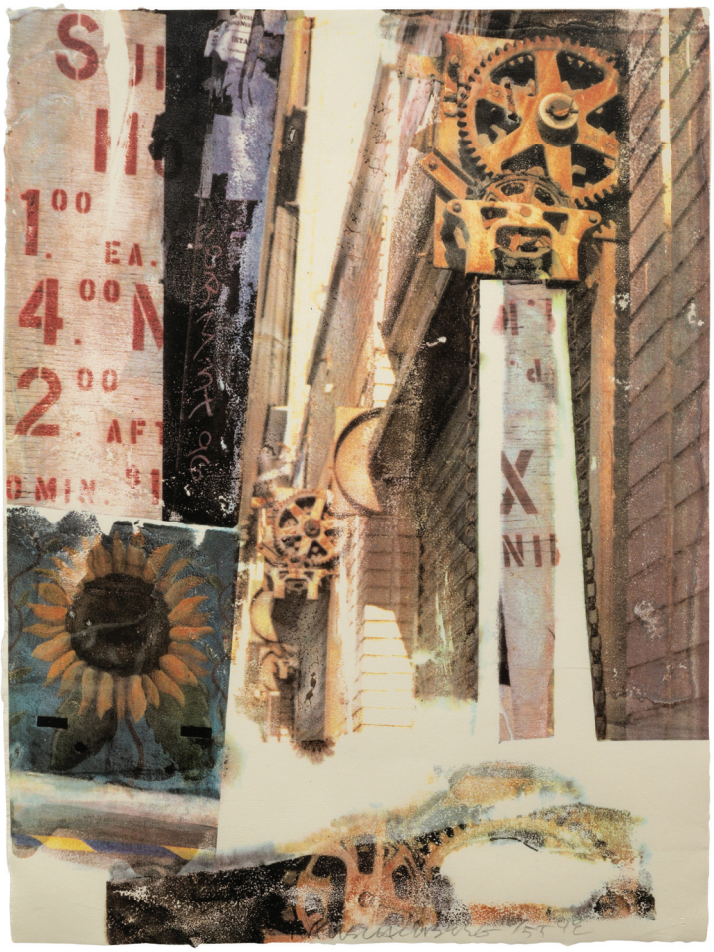
L.A. Uncovered # 8, 1998

11-color screenprint
signed, dated and numbered 14/57 in
pencil
30 1/2 x 22 inches.

Property from The Western Union Company

Literature:
Gemini G.E.L. 1734

$2,000 - 4,000



54
Robert Rauschenberg
(AMERICAN, 1925-2008)

L.A. Uncovered #9, 1998

11-color screenprint
signed, dated, and numbered 16/55
in pencil
31 x 22 1/2 inches.

Property from The Western Union Company

Literature:
Gemini G.E.L. 1735

$2,000 - 4,000

*55
Howard Hodgkin
(BRITISH, 1932-2017)

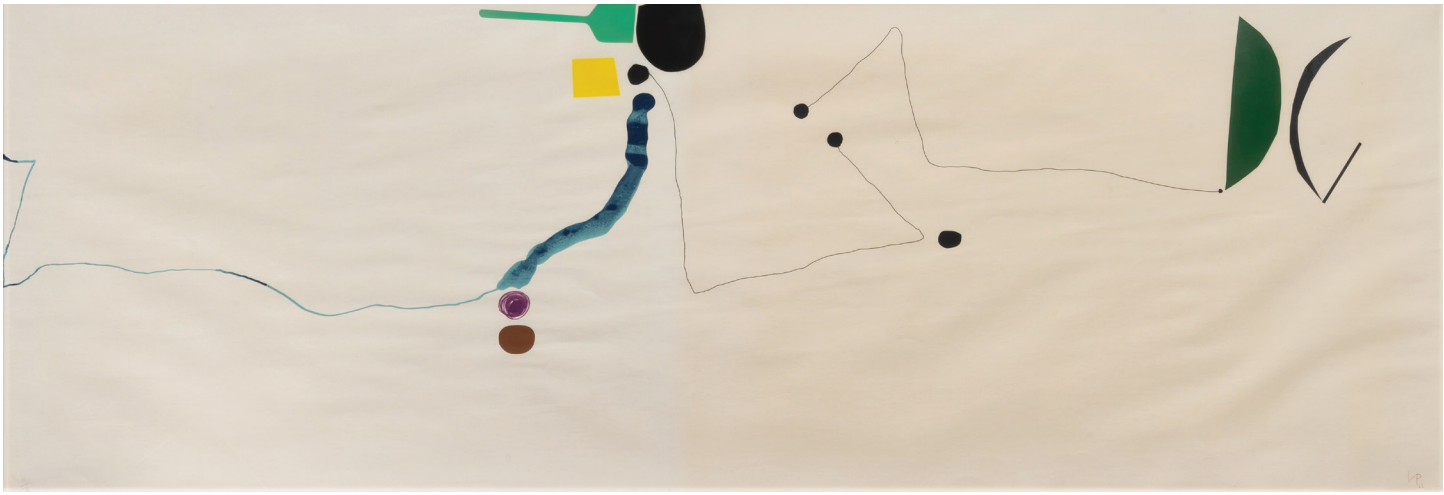
Bamboo, 2000

screenprint
initialed, dated, and numbered AP 13/18
26 x 30 1/2 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$4,000 - 6,000



*56
Victor Pasmore
(BRITISH, 1908-1998)

Untitled, 1966

color lithograph
initialed, dated, and numbered 11/70
in pencil
16 x 65 1/4 inches.

Property from the Estate of Lynne
Meyers Gordon, Indianapolis, Indiana

Provenance:
Carl Solway Gallery, Cincinnati, Ohio
Acquired from the above by the present
owner in 1974

$1,000 - 2,000

*57
Helen Frankenthaler
(AMERICAN, 1928-2011)

Beginnings, 2002

color screenprint on handmade paper
signed and numbered 98/126 in pencil
36 x 36 inches.

Property from the Estate of Leslie
"Mitzi" S. Magin sold to Benefit
the Following Four Naples, Florida
Charities: Ave Maria School of Law, NCH
Healthcare System, Saint Ann School
Foundation, and St. John Neumann
Catholic High School

$5,000 - 7,000

*58

Willem de Kooning
(AMERICAN/DUTCH, 1904-1997)

The Man and the Big Blonde, 1982

lithograph
signed in pencil from the edition of 150
21 1/4 x 26 3/4 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

$4,000 - 6,000

59
Robert Motherwell
(AMERICAN, 1915-1991)

The Berggruen Series, (portfolio of four lithographs), 1980

color lithographs
all signed, three numbered AP II/XXX and one numbered AP XX/XXX in pencil
each 10 x 10 3/4 inches.

Property from The Western Union Company

Literature:
Engberg & Banach 258-261

$7,000 - 9,000

60
Robert Motherwell
(AMERICAN, 1915-1991)

Untitled (from the *Basque Suite*), 1971

screenprint
initialed and numbered 98/150 in pencil
41 x 28 1/4 inches.

Property from a Corporate Collection, Freeport, Illinois

Literature:
Engberg & Banach 87

$2,000 - 4,000

61
Pierre Soulages
(FRENCH, B. 1919)

Lithographie 35, 1974

lithograph
signed and numbered 87/95 in pencil
19 1/2 x 25 1/2 inches.

$10,000 - 15,000

62
Pierre Soulages
(FRENCH, B. 1919)

Eau-Forte XI, 1957

etching with aquatint
signed and numbered 72/100 in pencil
15 1/2 x 14 inches.

$10,000 - 15,000

63
Pierre Soulages
(FRENCH, B. 1919)

Eau-forte XIII, 1957

etching with aquatint
signed and inscribed epreuve d'artiste
in pencil
23 1/2 x 17 inches.

$10,000 - 15,000

64
Pierre Soulages
(FRENCH, B. 1919)

Eau-forte XVIII, 1962

etching with aquatint
signed and numbered 78/100 in pencil
25 x 19 inches.

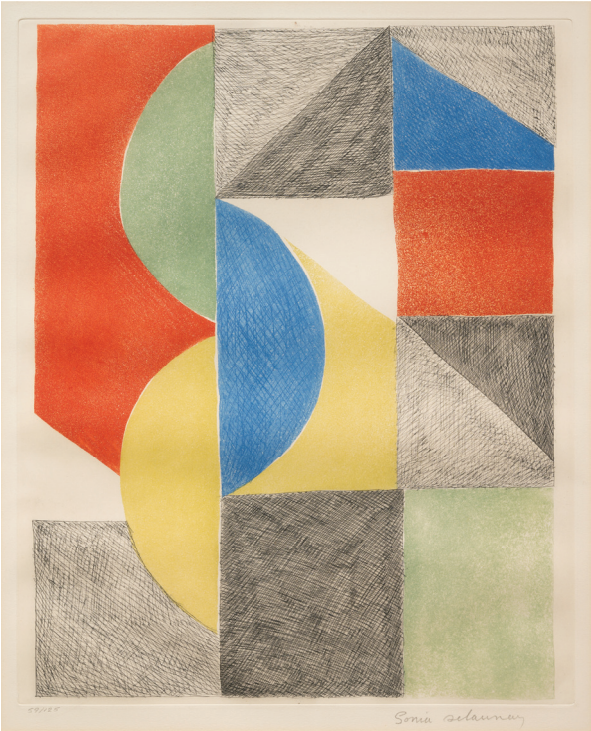
$10,000 - 15,000

65
Pierre Soulages
(FRENCH, B. 1919)

Eau-Forte XXIX, 1974

etching with aquatint
signed and numbered 16/100 in pencil
19 3/8 x 16 3/4 inches.

$10,000 - 15,000



66
Sonia Delaunay
(FRENCH/UKRAINIAN, 1885–1979)

Venise

etching and aquatint
signed and numbered 59/125 in pencil
19 1/4 x 15 1/2 inches.

Property from a Corporate Collection, Freeport, Illinois

$800 - 1,200

67
Leonora Carrington
(BRITISH/MEXICAN, 1917–2011)

Crow Soup, 1997

color lithograph
signed, dated, and numbered 93/95
in pencil
18 1/4 x 24 inches.

$1,500 - 2,500

*68
Louise Bourgeois
(FRENCH/AMERICAN, 1911-2010)

Toi et Moi, 2006

screenprint on woven fabric
printed initials, numbered 23/125
7 3/4 x 10 3/4 inches.

Property from the Ginny L. Williams Collection, Denver, Colorado

$5,000 - 7,000

69
Beatriz Milhazes
(BRAZILIAN, B. 1960)

Uva Selvagem (Wild Grape), 1996-1998

color screenprint
signed, titled, dated, and numbered 3/20
in pencil verso
39 3/4 x 59 1/2 inches.

Property from The Western Union Company

$20,000 - 30,000

70
Marino Marini
(ITALIAN, 1901–1980)

Gran Cavaliere, 1978

color etching with aquatint
signed and numbered 34/75 in pencil
37 1/2 x 26 inches.

Property from a Corporate Collection, Freeport, Illinois

$3,000 - 5,000

71
Al Held
(AMERICAN, 1928–2005)

Putu, 1988

color aquatint
signed, dated, and numbered
16/25
in pencil
35 1/8 x 44 3/4 inches.

Property from a Corporate Collection, Freeport, Illinois

Published by Crown Point Press, San Francisco

$1,000 - 2,000

72
Al Held
(AMERICAN, 1928–2005)

Russell's Way, 1989

color aquatint on Somerset paper
signed, dated, and numbered 37/50
in pencil
35 3/8 x 44 1/2 inches.

Property from a Corporate Collection,
Freeport, Illinois

Published by Crown Point Press,
San Francisco

Provenance:
Van Straaten Gallery, Chicago

$1,000 - 2,000

73
Al Held
(AMERICAN, 1928–2005)

Stone Ridge #3, 1983

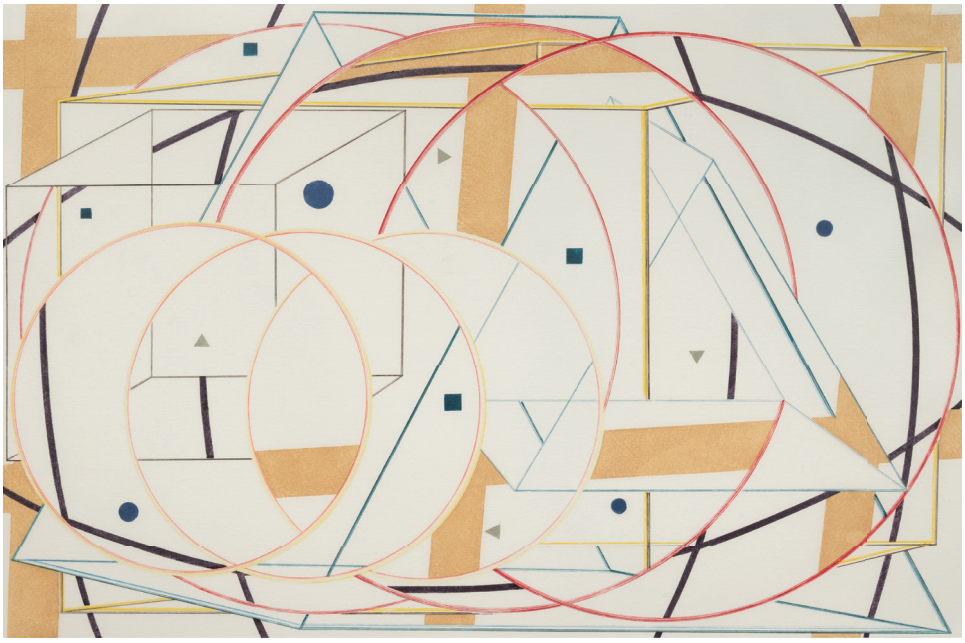
color etching and aquatint
from the edition of 65
26 1/2 x 39 inches.

Property from a Corporate Collection,
Freeport, Illinois

Published by Pace Editions, Inc.,
New York

Provenance:
VanStraaten Gallery, Chicago

$800 - 1,200



74
Radcliffe Bailey
(AMERICAN, B. 1968)

Until I Die / Georgia Trees and the Upper Room, 1997

color aquatint with drypoint and burnishing, xerography and chine collé on cream wove paper
signed, dated, and numbered 30/35
in pencil
35 1/4 x 23 3/4 inches.

Property from The Western Union Company

$4,000 - 6,000

75
Radcliffe Bailey
(AMERICAN, B. 1968

Until I Die / Minor Keys, 1997

color spitbite and sugarlift aquatint with soft ground etching, drypoint, photogravure and chine collé on Somerset white paper
signed, dated, and numbered 26/35
in pencil
28 3/4 x 23 3/4 inches.

Property from The Western Union Company

$4,000 - 6,000

76
David Bates
(AMERICAN, B. 1952)

Sunflowers and Thistles I, 1999

woodcut
signed, dated, titled, and numbered 37/40 in pencil
31 x 23 1/2 inches.

Property from The Western Union Company

$2,000 - 4,000

*77
Donald Sultan
(AMERICAN, 1951)

Acanthus (from Fruits & Flowers III), 1992-1994

screenprint on hand made paper
initialed, titled, dated, and numbered 119/125 in pencil
11 3/4 x 11 3/4 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$800 - 1,200

78
Neil Welliver
(AMERICAN, 1929–2005)

Canadian Geese, 1978

color etching
signed and numbered 35/40 in pencil
28 1/2 x 33 1/2 inches.

Property from a Corporate Collection,
Freeport, Illinois

Provenance:
Marlborough Gallery Inc., New York

$800 - 1,200

79
Neil Welliver
(AMERICAN, 1929–2005)

Deer, 1982-83

etching and aquatint
signed and numbered 31/68 in pencil
22 1/4 x 25 3/4 inches.

Property from a Corporate Collection,
Freeport, Illinois

Provenance:
VanStraaten Gallery, Chicago

$700 - 900

80
Neil Welliver
(AMERICAN, 1929–2005)

Trout and Reflections, 1980

hand-colored etching
signed and numbered 9/60 in pencil
22 1/4 x 29 1/2 inches.

Property from a Corporate Collection,
Freeport, Illinois

Provenance:
VanStraaten Gallery, Chicago

$700 - 900

*81

Philip Pearlstein

(AMERICAN, B. 1924)

Six Lithographs Drawn from Life (complete portfolio of 6), 1970

lithographs on Arches and BFK Rives
each signed, dated, and numbered
8/50 in pencil
30 x 22 inches (each).

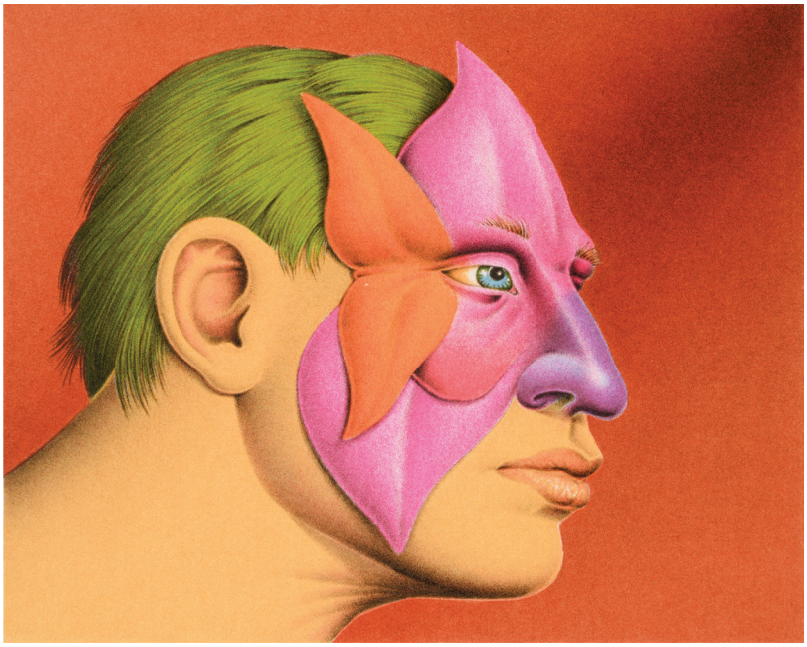
Property from George M. Irwin Trust, Quincy, Illinois

Provenance:
Landfall Press, Inc., Chicago
Acquired from the above by
George M. Irwin in 1970

Exhibited:
Lithographs by Philip Pearlstein,
Springfield Art Museum,
December 1-31, 1976

Selections from the Collection
of George M. Irwin, Krannert Art
Museum, Champaign, Illinois,
March 2-April 13, 1980

$2,000 - 4,000



82
Robert Lostutter
(AMERICAN, B. 1939)

Lepanthes Velifera, 1998

lithograph
signed, dated, and numbered 5/50
in pencil
6 x 7 1/2 inches.

$500 - 700

83
Phillip Hanson
(AMERICAN, B. 1943)

Room with Vases of Flowers, 1974-75

etching
signed and dated in pencil
5 1/2 x 6 inches.

$500 - 700

84
Robert Arneson
(AMERICAN, 1930-1992)

General Nuke, 1986

lithograph
signed, dated, and inscribed LP/4 in pencil
31 x 22 inches.

$600 - 800

85
H.C. Westerman
(AMERICAN, 1922-1981)

Untitled, 1972

photogravure; printed in 2000
stamped and numbered 30/30 in pencil
22 x 27 inches.

Published by Landfall Press Inc., Santa Fe, New Mexico

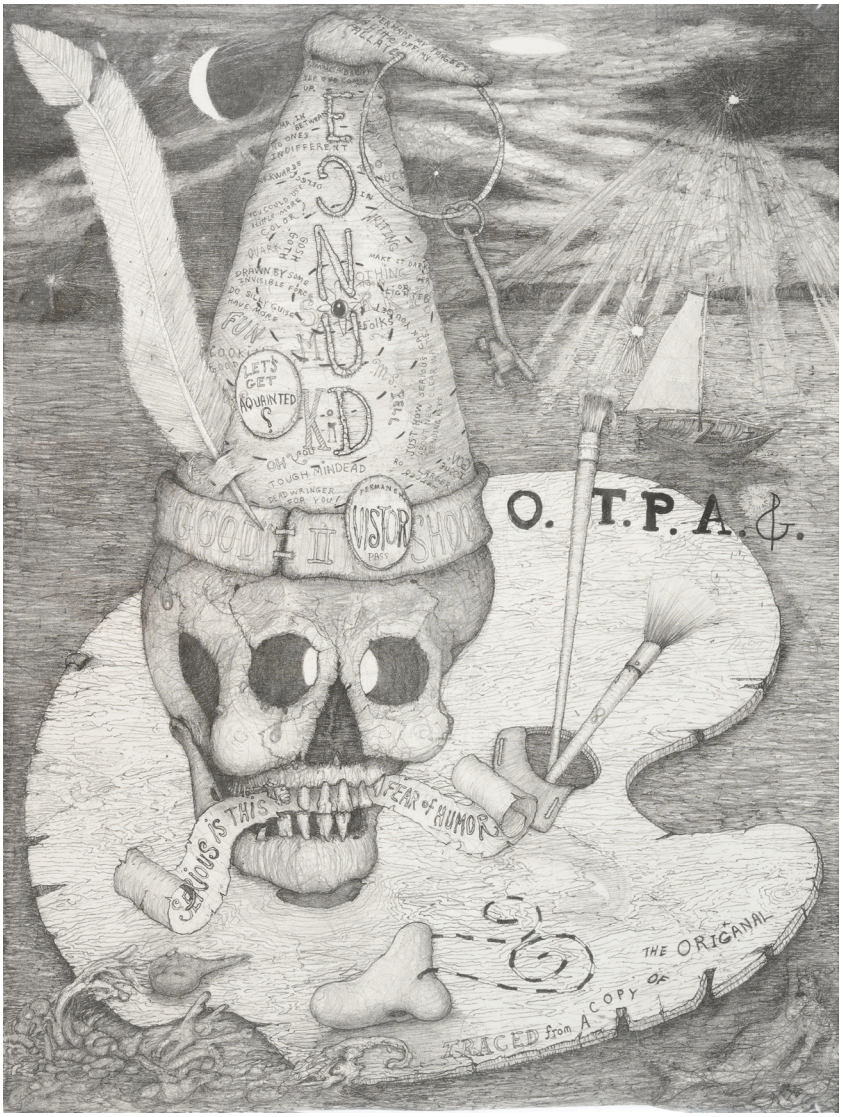
$500 - 700

86
Ed Flood
(AMERICAN, 1944-1985)

Untitled (Figure 1), 1971

screenprint
signed, dated, and inscribed A/P in pencil
20 x 26 inches.

$800 - 1,200



87
William T. Wiley
(AMERICAN, B. 1937)

Spooky on the Line, 1979

lithograph
signed, dated, and numbered 100/100
in pencil
29 3/4 x 22 1/8 inches.

$1,500 - 2,500

88
Ray Yoshida
(AMERICAN, 1930-2009)

See, 1995

lithograph
signed, dated, and inscribed 'Ed. 30'
in pencil
10 3/4 x 13 1/2 inches.

$1,500 - 2,500

89
Jim Nutt
(AMERICAN, B. 1938)

YooHoo, Little Boy, 1977

etching
signed, titled, and numbered 26/50 in pencil
4 x 4 1/4 inches.

$3,000 - 5,000

90
Jim Nutt
(AMERICAN, B. 1938)

soft touch me, 1970-71

etching
signed, titled and numbered 4/15 in pencil
4 3/4 x 4 inches.

$3,000 - 5,000

91
Barbara Rossi
(AMERICAN, B. 1940)

Eye Deal, 1973

lithograph
signed, titled, dated, and
numbered 25/40 in pencil
16 x 12 inches.

$1,500 - 2,500

92
Roger Brown
(AMERICAN, 1941-1997)

Little Nimbus, 1979

lithograph
signed, titled, dated, and inscribed PP
in pencil
10 x 10 1/2 inches.

$2,000 - 3,000

93
Roger Brown
(AMERICAN, 1941-1997)

Mother and Child, 1986

lithograph
signed, titled, dated, and numbered V/XXV
in pencil
13 x 9 inches.

$2,000 - 3,000

MODERN PRINTS

LOTS 94 - 155

OPPOSITE
Lot 112 | Alexander Calder (AMERICAN, 1898–1976)
Untitled (from Calder, Magie Eolienne), 1972

*94
no lot

*95
Thomas Hart Benton
(AMERICAN, 1889-1975)

Sunset, 1941

lithograph
signed in pencil
10 x 13 inches.

Property from the Joshua B. Kind Trust,
Downers Grove, Illinois

$700 - 900

96
Thomas Hart Benton
(AMERICAN, 1889-1975)

Island Hay, 1945

lithograph
signed in pencil
9 3/4 x 12 1/2 inches.

$1,000 - 2,000

97
Thomas Hart Benton
(AMERICAN, 1889-1975)

Gateside Conversation, 1946

lithograph
signed in pencil
9 3/4 x 13 7/8 inches.

$1,000 - 2,000

*98

Armin Landeck
(AMERICAN, 1905-1984)

Manhattan Canyon, 1934

drypoint
signed, dated, and inscribed 'Ed 100' in pencil
13 3/4 x 6 3/4 inches.

Property from the Joshua B. Kind Trust, Downers Grove, Illinois

$1,000 - 2,000

*99

Martin Lewis
(AMERICAN, 1881-1962)

Shadow Dance

drypoint etching
signed in pencil
9 1/4 x 10 3/4 inches.

Property from the Estate of Patricia A. Zygmun, Stuart, Florida

$10,000 - 15,000

*100
Ivan Albright
(AMERICAN, 1897-1983)

Into The World There Came A Soul Called Ida, 1940

lithograph
signed, titled, and inscribed 'edition of 10 prints, litho on stone' in pencil
16 3/4 x 14 inches.

Property from George M. Irwin Trust, Quincy, Illinois

Literature:
Grayson 8

Provenance:
Allan Frumkin Gallery, Chicago
Acquired from the above by George M. Irwin, 1971

Exhibited:
Emergence of Modernism in Illinois 1914-1940, Illinois State Museum, Springfield, Illinois, January 5-February 8, 1976

Selections from the Collection of George M. Irwin, Krannert Art Museum, Champaign, Illinois, March 2-April 13, 1980

$2,000 - 4,000

*101
Ivan Albright
(AMERICAN, 1897-1983)

Show Case Doll, 1954

lithograph
signed in pencil
17 x 25 inches.

Property from the Joshua B. Kind Trust,
Downers Grove, Illinois

Literature:
Grayson 15

$2,000 - 4,000

*102
Ivan Albright
(AMERICAN, 1897-1983)

Follow Me, 1948

lithograph
signed and titled in pencil
14 x 8 3/4 inches.

Property from the Joshua B. Kind Trust,
Downers Grove, Illinois

Literature:
Grayson 14

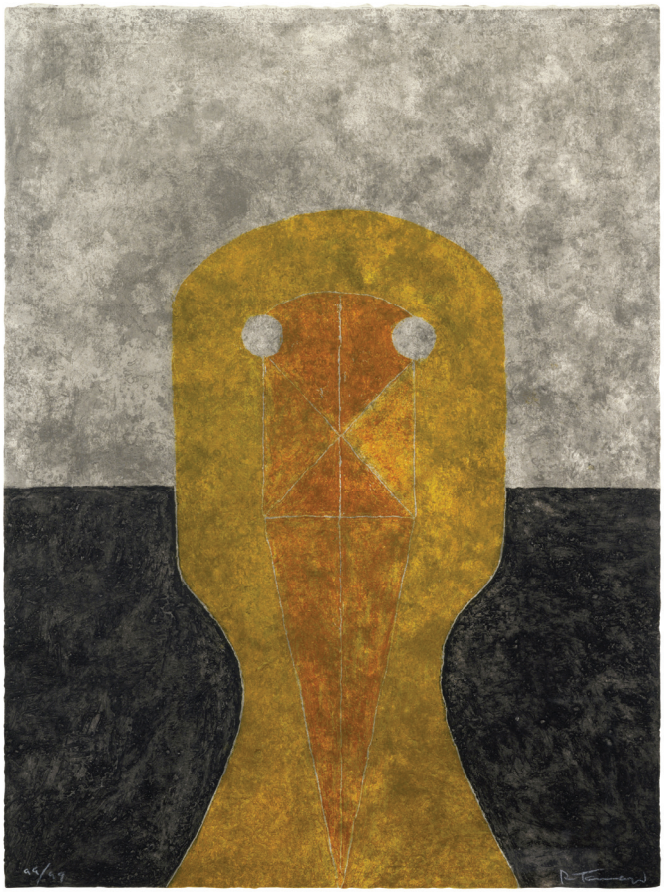
$300 - 500

103
Rufino Tamayo

Cabeza Sobre Fondo Rosa (from 8 Aguafuertes), 1984

etching on Guarro paper
signed and inscribed HC in black crayon
29 1/2 x 21 3/4 inches.

$1,500 - 2,500

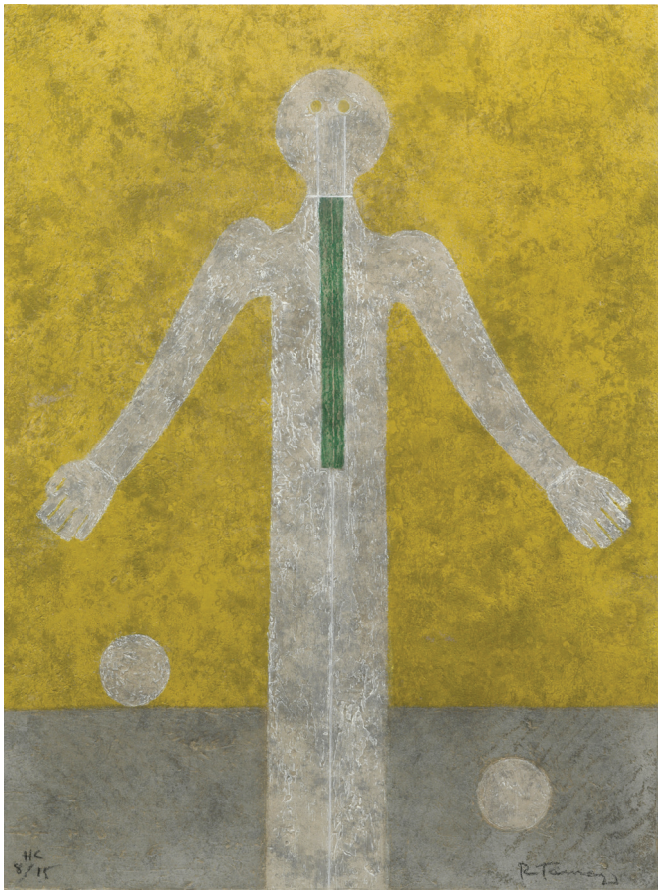


104
Rufino Tamayo
(MEXICAN, 1899–1991)

*Cabeza en ochre (*from *Ocho Aguafuertes)*, 1984

etching
signed and numbered 99/99
in white crayon
29 x 21 3/4 inches.

$1,500 - 2,500



105
Rufino Tamayo
(MEXICAN, 1899–1991)

Malabarista (Juggler), 1980

etching
signed, inscribed 'HC' and numbered 8/15
in black crayon
29 x 21 1/4 inches.

$1,500 - 2,500

106
Joan Miró
(SPANISH, 1893-1983)

Frappeuse de Silex, 1973

color etching with aquatint and carborundum
signed and numbered 46/50 in pencil
28 1/2 x 40 7/8 inches.

$4,000 - 6,000

107
Joan Miró
(SPANISH, 1893-1983)

La présidente nymphomane, 1971

color lithograph
signed and numbered 43/50 in pencil
47 x 30 1/2 inches.

$5,000 - 7,000

108
Joan Miró
(SPANISH, 1893-1983)

Les essencies de la terra, 1968

lithograph with hand-coloring on
Japon nacré
signed in pencil
16 x 10 inches.

Literature:
Mourlot 579

$10,000 - 15,000

*109
Alexander Calder
(AMERICAN, 1898-1976)

Dots

color lithograph
signed and inscribed AP in pencil
27 1/2 x 20 3/4 inches.

Property from the Estate of Pearl Hirshfield,
Evanston, Ilinois

Printed by Shorewood-Bank Street Atelier
and bearing their blindstamp

$800 - 1,200

110
Alexander Calder
(AMERICAN, 1898–1976)

Pennants, 1965

color lithograph
signed and inscribed 'EA'
in pencil
23 x 30 1/2 inches.

$2,000 - 4,000

111
Alexander Calder
(AMERICAN, 1898–1976)

Mer et coquillage, 1969

lithograph in colors
signed and numbered 23/100 in pencil
29 1/2 x 21 inches.

Property from a Corporate Collection, Freeport, Illinois

Published by London Arts Gallery and Brook Street Gallery London

Printed by Arte Adrien Maeght, Paris

$1,500 - 2,500

112
Alexander Calder
(AMERICAN, 1898–1976)

Untitled (from Calder, Magie Eolienne), 1972

color lithograph
signed and numbered 69/75 in pencil
24 1/4 x 19 1/4 inches.

Printed by Arte Adrian Maeght, Paris

$2,000 - 4,000

*113
Man Ray
(AMERICAN, 1890-1976)

Still Life with Coffee Pot, Cup and Saucer

color lithograph
signed and numbered 87/175 in pencil
29 7/8 x 21 1/4 inches.

Property from the Estate of David Duberman, Chevy Chase, Maryland

$800 - 1,200

114
Rene Magritte
(BELGIAN, 1898-1967)

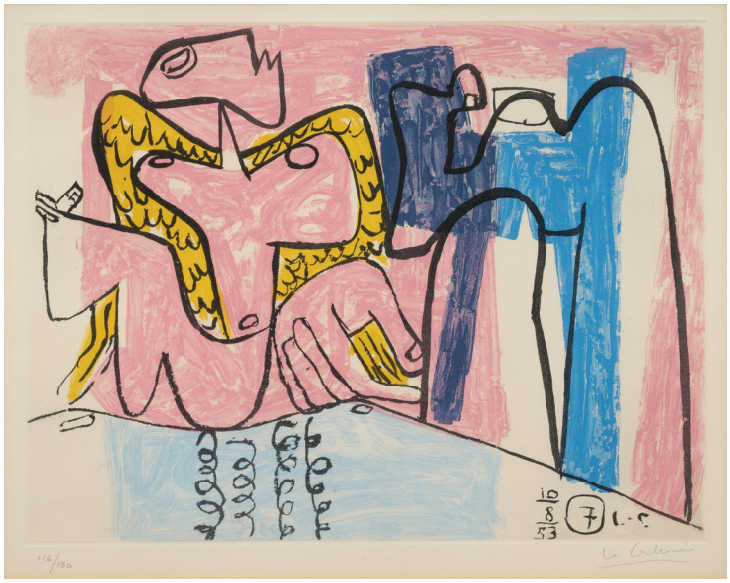
La Folie Almayer, (Plate III from *Le Lien de Paillé,* by *Louis Scutenaire)*, 1968

etching
stamped signature and numbered 84/150 in pencil
7 3/4 x 5 3/8 inches.

Property of a Boca Raton Private Collector

Provenance:
Leslie Hindman Auctioneers, Chicago, December 6, 1989

$2,000 - 4,000



115
Le Corbusier
(FRENCH/SWISS, 1887-1965)

Unité (plate VII), 1953

etching with aquatint
signed and numbered 116/130 in pencil
12 1/8 x 16 1/4 inches.

Property from a Corporate Collection, Freeport, Illinois

$1,500 - 2,500

*116
Georges Braque
(FRENCH, 1882-1963)

La Théogenie d'Hèsiode, c. 1932

etching
signed in brown crayon and numbered 32/50 in pencil
14 1/4 x 11 1/2 inches.

Property from the Estate of Joan Conway Crancer, St. Louis, Missouri

Provenance:
R.E. Lewis, Inc., Belvedere, California

$1,500 - 2,500

*117
After Pablo Picasso
(SPANISH, 1881-1973)

Pierrot et Arlequin à la Terrasse de Café
(from *Dix Pochoirs*), ca. 1920

color pochoir
signed and numbered 33/100 in pencil
8 x 9 3/4 inches.

Property from the Collections of the School of the Art Institute of Chicago, Chicago, Illinois, Sold to Establish the Rupprecht Memorial Endowment Fund

Published by Editions Galerie Rosenberg, Paris

$5,000 - 7,000

Picasso Pochoirs from the Collections of the School of the Art Institute of Chicago, Chicago, Illinois

Paul Rosenberg was Picasso's dealer beginning in 1918, luring him away from his brother-in-law, Daniel-Henry Kahnweiler. Later, Rosenberg also represented Georges Braque, Marie Laurencin, Fernand Leger, and Henri Matisse. In the early 1920's, Rosenberg published a set of 10 pochoirs, including the lots presented here, based on Picasso's cubist gouaches. Although very little is known about the origin of the images, they appear to relate to his costume designs for *Parade*.

*118
After Pablo Picasso
(SPANISH, 1881-1973)

Guéridon avec Guitare et Partition
(from *Dix Pochoirs*), ca. 1920

color pochoir
signed and numbered 33/100 in pencil
9 3/4 x 7 1/4 inches.

Property from the Collections of the School of the Art Institute of Chicago, Chicago, Illinois, Sold to Establish the Rupprecht Memorial Endowment Fund

Published by Editions Galerie Rosenberg, Paris

$5,000 - 7,000

119
Pablo Picasso
(SPANISH, 1881-1973)

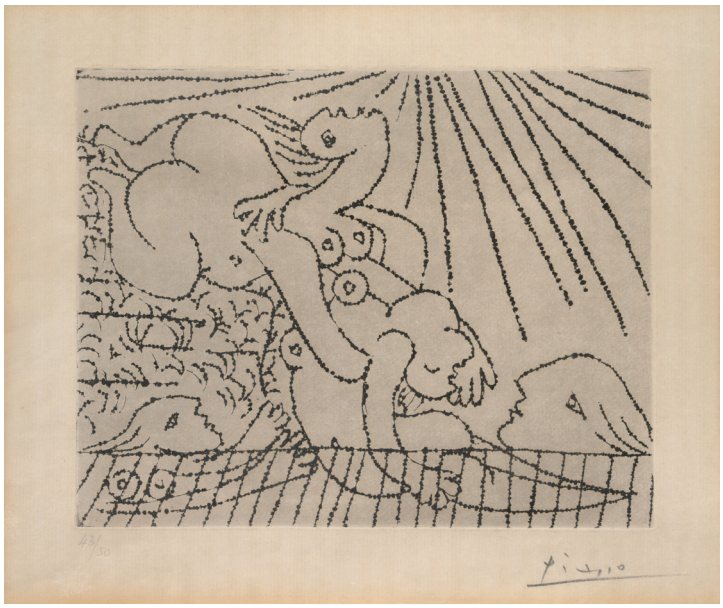
Deux Sculpteurs devant une statue
(from *La Suite Vollard*), 1931

etching
signed in pencil
8 7/8 x 12 3/8 inches.

Literature:
Bloch 140; Baer 207

Provenance:
Harcourts Gallery, San Francisco

$7,000 - 9,000



*120
Pablo Picasso
(SPANISH, 1871-1973)

La Sauvetage II, 1932

etching
signed and numbered 43/50 in pencil
6 1/4 x 7 3/4 inches.

Property from George M. Irwin Trust, Quincy, Illinois

Literature:
Bloch 245; Baer 273

Provenance:
Curt Valentin Gallery, New York
Stephen Radich Gallery, New York
Jane Wade Ltd., New York
Acquired from the above by George M. Irwin, 1964

Exhibited:
Selections from the Collection of George M. Irwin, Krannert Art Museum, Champaign, Illinois, March 2-April 13, 1980

$3,000 - 5,000

*121
Pablo Picasso
(SPANISH, 1881-1973)

Minotaure Vaincu (Vanquished Minotaur)
*(*from *La Suite Vollard)*, 1933

etching
signed in pencil
7 1/2 x 10 1/2 inches.

Property from the Joshua B. Kind Trust, Downers Grove, Illinois

Literature:
Bloch 197; Baer 365

$4,000 - 6,000

*122
Pablo Picasso
(SPANISH, 1881-1973)

Minotaure aveugle guidé dans la nuit par une petite fille au pigeon, from the Vollard Suite, 1934 (published 1939)

etching
signed in pencil
9 3/8 x 11 /34 inches.

Property from the Collection of Richard Y. Fisher, Beverly Hills, California

Literature:
Bloch 223; Baer 435

Provenance:
R.S. Johnson - International Gallery, Chicago

$15,000 - 20,000

*123
Pablo Picasso
(SPANISH, 1881-1973)

Pigeon Blanc Fond Noir, 1947

lithograph on wove paper
signed in red pencil and numbered 32/50 in pencil
13 x 19 1/2 inches.

Property from the Collection of Noel and Kathryn Dickinson Wadsworth, Atlanta, Georgia

Literature:
Bloch 420

Provenance:
Paul McCarron Fine Prints and Drawings, New York

Exhibited:
Auburn, Alabama, Auburn University, The Jule Collins Smith Museum of Fine Art, *Auburn Collects: The Noel and Kathryn Dickinson Wadsworth Collection,* March 13 - May 21, 2004, pp. 57-58, pl. 32, illus.

$3,000 - 5,000

124
Pablo Picasso
(SPANISH, 1881-1973)

Jacqueline au bandeau III, 1962

linocut
signed and numbered 6/50 in pencil
13 5/8 x 10 3/8 inches.

Literature:
Bloch 1079; Baer 1297

$15,000 - 20,000

125
Pablo Picasso
(SPANISH, 1881-1973)

Femme endormie, 1962

linocut
signed and numbered 7/50 in pencil
10 1/2 x 13 5/8 inches.

Literature:
Bloch 1083; Baer 1319

$10,000 - 15,000

*126
Pablo Picasso
(SPANISH, 1881-1973)

Picador (AR 162), 1952

terracotta pitcher with black glaze
bears the inscription *Edition Picasso Madoura*
Height 5 1/4 inches.

Property from the Collection of Leonard Stark, Chicago, Illinois

Literature:
Ramié 162

$4,000 - 6,000

127
Pablo Picasso
(SPANISH, 1881-1973)

Oiseau à la huppe (AR 173), 1952

painted and partially glazed terre de faïence ashtray
bears stamps of *Edition Picasso* and *Madoura*, bears inscription *Edition Picasso*
diameter: 6 inches.

Literature:
Ramié 173

$800 - 1,200

128
Pablo Picasso
(SPANISH, 1881-1973)

Profil de Jacqueline (AR 385), 1956

partially glazed ceramic plaque
bears stamps of *Edition Picasso*
and *Madoura*
diameter: 7 3/4 inches.

Literature:
Ramié 385

$4,000 - 6,000

*129
Pablo Picasso
(SPANISH, 1881-1973)

Scène de tauromachie (AR 393), 1957

ceramic
bears stamps of *Edition Picasso* and
Madoura, bears inscription *Edition Picasso*
Madoura and numbered 27/500
diameter 9 1/4 inches.

Property from the Collection of David and
Elaine Berland, St. Louis, Missouri

Literature:
Ramié 393

$3,000 - 5,000

*130
Pablo Picasso
(SPANISH, 1881-1973)

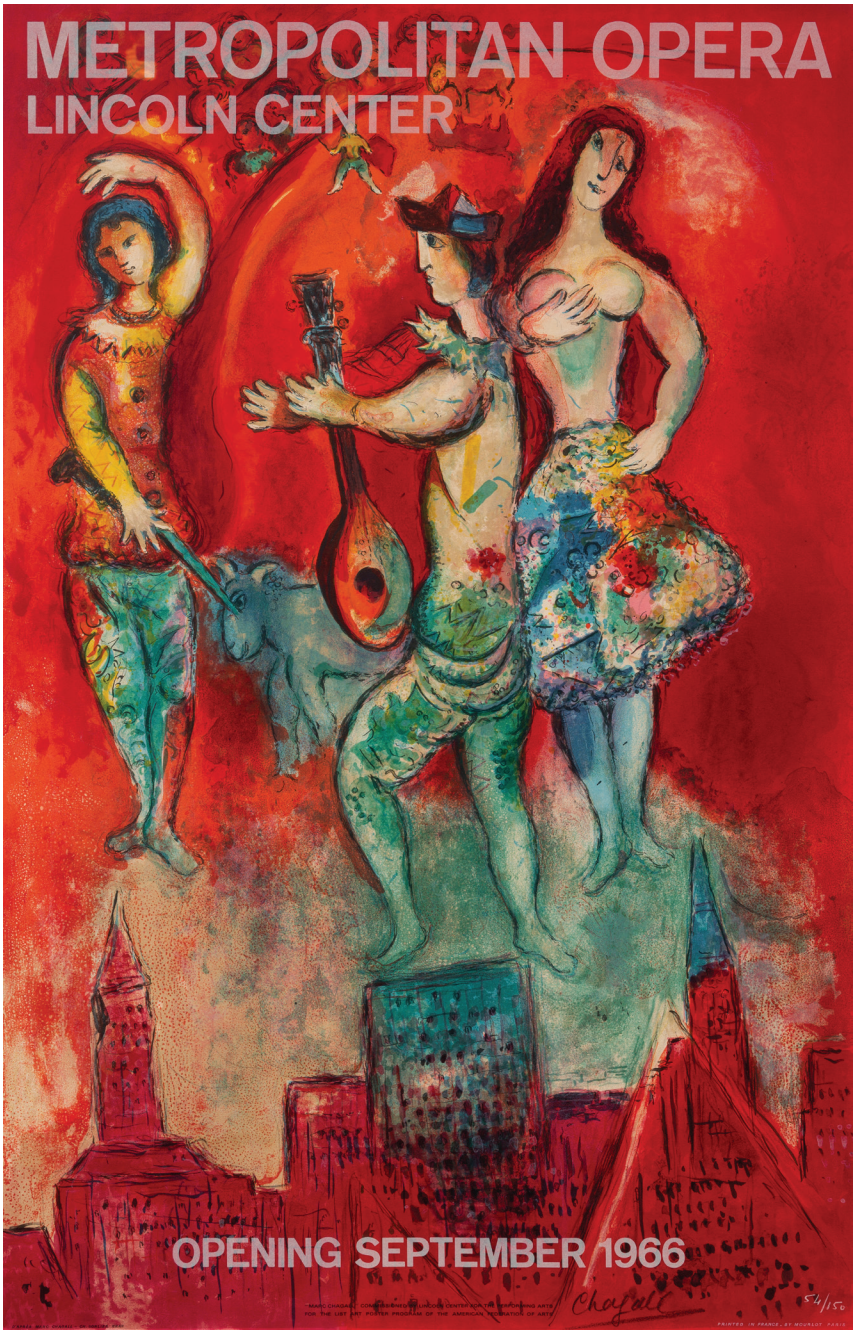
Visage au nez vert (AR 585), 1968

painted and partially glazed terracotta tile
bears stamps of *Madoura Plein Feu* and
Empreinte Originale de Picasso, bears
inscription *J.127A* and numbered 16/100
8 1/2 x 8 1/2 inches.

Property from the Collection of David and
Elaine Berland, St. Louis, Missouri

Literature:
Ramié 585

$1,500 - 2,500



*131
Marc Chagall
(FRENCH/RUSSIAN, 1887–1985)

Carmen, 1966

lithograph
signed in black crayon and numbered 54/150 in white pencil
39 x 24 3/4 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

Provenance:
Collection of Vera List, New York
Thence by descent to the present owner

$5,000 - 7,000

132
Marc Chagall
(FRENCH/RUSSIAN, 1888-1967)

Aurore à Saint-Paul, 1968

color lithograph on Arches
signed and numbered 20/75 in pencil
22 1/2 x 15 inches.

Published by Maeght Editeur, Paris

Literature:
Mourlot 548

Provenance:
Dayton's Gallery, Minneapolis, Minnesota, December 1968
Acquired from the above by the present owner

$10,000 - 15,000

133
Henri Matisse
(FRENCH, 1869-1954)

Le Repos du Modèle (First State), 1922

lithograph
signed in pencil
8 3/4 x 12 inches.

Bearing stamps of Edmund Frapier (L. 2921b and L.2921c) and blindstamp of Galerie des Peintres Graveurs, Paris (L.1057b)

Literature:
Duthuit 416

Provenance:
Sotheby's, New York: February 6, 1991, Lot 405T
Collection of Foy Casper Jr., Norfolk, Virginia
Brunk Auctions, Ashville, North Carolina, May 31, 2003; Lot 0519
Lyle House Antiques, Louisville, Kentucky
Acquired from the above by the present owner

$2,000 - 4,000

134
Henri Matisse
(FRENCH, 1869–1954)

Orientale sur lit de repos, sol de carreaux rouges, 1929

lithograph
signed and numbered 17/50 in pencil
10 1/4 x 18 1/2 inches.

Literature:
Duthuit 513

Provenance:
Merrill Chase Galleries

$10,000 - 15,000

*135
Henri Matisse
(FRENCH, 1869–1954)

Vierge et Enfant sur fond Etoile (Virgin and Child on Starry Ground), 1950-1951

lithograph with chine colle
signed and numbered 89/100 in pencil
12 3/4 x 10 inches.

Property from the collection of Robert Campbell Lenox and Mary James Gluek, Minneapolis, Minnesota

Literature:
Duthuit 647

$8,000 - 12,000

136
Henri de Toulouse-Lautrec
(FRENCH, 1864–1901)

Bruant au Mirliton (Second State), 1893

color lithograph
31 1/2 x 22 3/4 inches.

Literature:
Adriani (G) 57; Delteil 349 II; Adhémar 71;
Adriani 15 II B; Wittrock P 10 A

$8,000 - 12,000

137
Henri de Toulouse-Lautrec
(FRENCH, 1864-1901)

Aux Varietes: Mademoiselle Lender et Brasseur, from L'Escaramouche, 1893

lithograph in olive green
signed and numbered 44/100 in pencil, bearing blindstamp of Edouard Kleinmann, Paris (L.1573)
13 3/4 x 10 1/2 inches.

Literature:
Adriani (G) 46; Delteil 41; Adhémar 44;
Adriani 46

Provenance:
Harcourts Gallery, San Francisco

$800 - 1,200

138
Henri de Toulouse-Lautrec
(FRENCH, 1864-1901)

Carnaval, 1894

lithograph
signed and inscribed ‘no. 81’ in pencil
10 x 6 1/2 inches.

Literature:
Delteil 64; Adhémar 42; Adriani 62

Provenance:
Harcourts Gallery, San Francisco

$2,000 - 4,000

139
Henri de Toulouse-Lautrec
(FRENCH, 1864–1901)

L'Artisan Moderne, 1894

color lithograph
34 3/4 x 24 1/2 inches.

Literature:
Delteil 350; Adriani 59; Wittrock P24

$8,000 - 12,000

*140
Henri de Toulouse-Lautrec
(FRENCH, 1864-1901)

Le Prominoir (The Foyer), 1899

crayon lithograph on japan paper
stamped with the red monogram of the artist
18 1/2 x 14 1/2 inches.

Property from the Collection of Noel and Kathryn Dickinson Wadsworth, Atlanta, Georgia

Literature:
Adriani (G) 309; Delteil 290; Adhémar 324; Adriani 315; Wittrock 307

Exhibited:
Atlanta, Georgia, High Museum of Art, *Impressionism/Post-Impressionism and the Art of Printmaking*, May 14 - August 4, 1991
Auburn, Alabama, Auburn University, The Jule Collins Smith Museum of Art, *Auburn Collects: The Noel and Kathryn Dickinson Wadsworth Collection*, March 13 - May 21, 2004, p. 51, pl. 28, illus.

$5,000 - 7,000

141
Henri de Toulouse-Lautrec
(FRENCH, 1864–1901)

Jane Avril (Third State), 1899

color lithograph
22 x 14 1/4 inches.

Literature:
Delteil 367; Adriani 354; Wittrock P29

$10,000 - 15,000

*142
Pierre Bonnard
(FRENCH, 1867-1947)

La Revue Blanche, 1894

lithograph on wove paper
32 1/2 x 24 1/2 inches.

Property from the Collection of Noel and Kathryn Dickinson Wadsworth, Atlanta, Georgia

Literature:
Bouvet 30

Exhibited:
Impressionism/Post Impressionism and the Art of Printmaking; The High Museum of Art, Atlanta, May 14-August 4, 1991
Auburn Collects: The Noel and Kathryn Dickinson Wadsworth Collection; The Jule Collins Smith Museum of Fine Art at Auburn University, March 13-May 21, 2004, p. 50, pl. 27, illus.

$4,000 - 6,000

*143
Edgar Degas
(FRENCH, 1834-1917)

Au Louvre - La Peinture (Mary Cassatt)

soft ground etching with aquatint and drypoint on cream wove paper
first edition from the cancelled plate, printed in 1915
11 7/8 x 5 inches.

Property from the Collection of Noel and Kathryn Dickinson Wadsworth, Atlanta, Georgia

Provenance:
William Weston Gallery, London

$1,000 - 2,000

144
Pierre-Auguste Renoir
(FRENCH, 1841-1919)

Enfants Jouant a la Balle, ca. 1900

lithograph on Arches Ingres laid paper
with the MBM watermark
one of several proofs printed in black
(aside from the edition of 200 printed
in colors)
20 x 20 inches.

Published by Ambroise Vollard, Paris

Literature:
Delteil 32

Provenance:
Merrill Chase Galleries

$3,000 - 5,000

145
Pierre-Auguste Renoir
(FRENCH, 1841–1919)

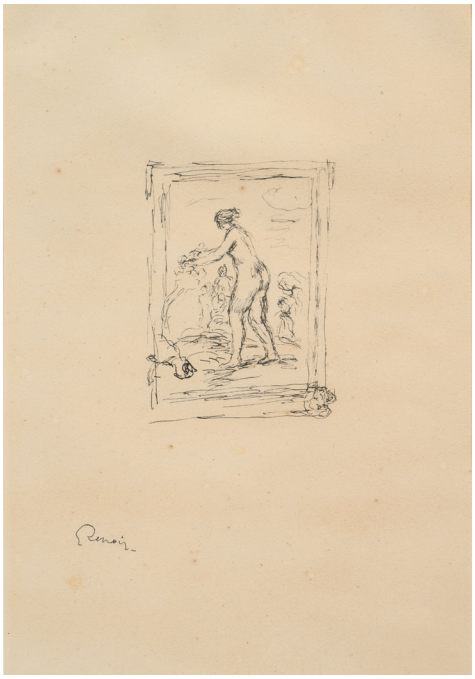
Douze lithographies originales de Pierre-Auguste Renoir (Twelve Original Lithographs by Pierre-Auguste Renoir), c. 1904

lithographs
largest 11 1/2 x 9 1/4 inches.

Published by Ambroise Vollard, Paris

Literature:
Delteil 37-48

$8,000 - 12,000



146
William Meritt Chase
(AMERICAN, 1849–1916)

Untitled

monotype
6 x 8 inches.

Property from a Private Collection, Taos, New Mexico

Provenance:
Wendy Shankel Hoff, New York
Acquired directly from the above by the present owner

$2,000 - 4,000

*147
James Abbott McNeill Whistler
(AMERICAN, 1834-1903)

Thames Warehouses, 1859

etching
bearing butterfly monogram in pencil
3 x 8 inches.

Property from the Joshua B. Kind Trust, Downers Grove, Illinois

Literature:
Glasgow 46

$800 - 1,200

148
James Abbott McNeill Whistler
(AMERICAN, 1834-1903)

The Music Room, 1859

etching and drypoint
5 3/4 x 8 1/2 inches.

Literature:
Glasgow 39

Provenance:
Arthur Ackermann & Son, Inc., Chicago, 1928

$1,000 - 2,000

149
James Abbott McNeill Whistler
(AMERICAN, 1834-1903)

La Marchande de Moutarde, 1858

etching
6 1/4 x 3 1/2 inches.

Literature:
Glasgow 20

Provenance:
Arthur H. Hahlo & Co., New York

$600 - 800

150
Lyonel Feininger
(AMERICAN/GERMAN, 1871–1956)

Schiffe am Felsenstrand (*Ships along a rocky coast)*, 1920

woodcut
signed in pencil
4 5/8 x 5 7/8 inches.

Property from a Private Collection, Taos, New Mexico

$2,000 - 4,000

151
Emil Nolde
(GERMAN, 1867–1956)

König und Narr, 1906

woodcut
signed and dated in pencil
5 7/8 x 8 3/4 inches.

Property from a Private Collection, Taos, New Mexico

Provenance:
Galleri Bellman, New York
Acquired directly from the above, 1983

$2,000 - 4,000

152
Max Beckmann
(GERMAN, 1884-1950)

Dame mit Knabe, 1923

etching
signed in pencil
8 1/2 x 6 1/4 inches.

$1,000 - 2,000

153
Max Beckmann
(GERMAN, 1884–1950)

Liebespaar II (Lovers II), 1918-1919

drypoint
signed in pencil
8 1/2 x 10 inches.

Property from a Private Collection, Taos, New Mexico

Provenance:
Galerie St. Etienne, New York
Acquired directly from the above, 1995

$2,000 - 4,000

154
Oskar Kokoschka
(AUSTRIAN, 1886-1980)

Cotton Picker, (Poster for the Vienna Art Show), 1908

lithograph
35 x 14 5/8 inches.

$10,000 - 15,000

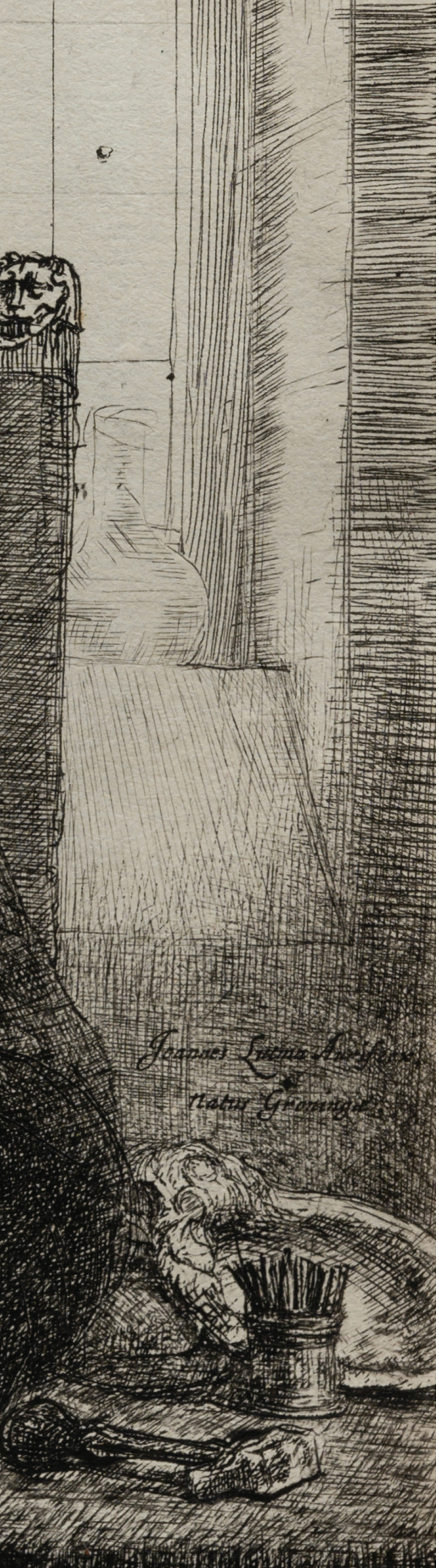
*155
Ferdinand Hodler
(SWISS, 1853-1918)

Die Heilige Stunde mit sechs Figuren, 1911

lithograph
signed and numbered 40/100 in pencil
21 1/2 x 38 inches.

Property from the Joshua B. Kind Trust, Downers Grove, Illinois

$2,000 - 4,000



OLD MASTER PRINTS

LOTS 156-171

OPPOSITE
Lot 171 | Rembrandt Harmenszoon van Rijn (Dutch, 1606–1669)
Jan Lutma, Goldsmith

156
After Pieter Bruegel the Elder by Pieter van der Heyden
(FLEMISH, B. CA 1525-1569)

Nemo non: Everyman Looks for His Own Profit

engraving
8 7/8 x 11 5/8 inches.

Property from a Private Collection, Taos, New Mexico

Provenance:
John Hanna Gallery, Detroit

$4,000 - 6,000

*157
After Pieter Bruegel the Elder by Pieter van der Heyden
(FLEMISH, B. CA. 1525-1569)

The Temptation of Saint Anthony, 1556

engraving
9 1/2 x 12 1/2 inches.

Property from the Joshua B. Kind Trust, Downers Grove, Illinois

$8,000 - 12,000

158
Jacques Callot
(FRENCH, 1592–1635)

Inferno According to Dante Alighieri in "The Divine Comedy"
(After a drawing by Bernardino Poccetti, 1612)

engraving
29 x 34 inches.

Published by Giovanni Giacomo de' Rossi, Rome

Dedicated to Cosimo II de' Medici, Grand Duke of Tuscany

$1,000 - 2,000

*159
Cornelis Cort after
Federico Barocci
(DUTCH, 1533-1578)

The Holy Family or 'Madonna del Gatto', 1577

engraving
12 1/4 x 9 3/8 inches.

Property from the Joshua B. Kind Trust, Downers Grove, Illinois

$1,000 - 1,500

*160
Hendrick Goltzius
(DUTCH, 1558-1617)

Hercules and his Son Telephos, 1592

engraving
16 1/8 x 12 1/8 inches.

Property from the Joshua B. Kind Trust,
Downers Grove, Illinois

Literature:
New Hollstein 379

$2,000 - 4,000

*161
Claude Mellan
(FRENCH, 1598-1688)

The Mockers, ca. 1636-1645

engraving
9 x 7 1/4 inches.

Property from the Joshua B. Kind Trust,
Downers Grove, Illinois

$1,000 - 2,000

*162
Adriaen Collaert after Maarten de Vos
(FLEMISH, 1560-1618)

The Five Senses (the complete set of five)

engravings
each 8 1/4 x 10 1/4 inches.

Property from the Joshua B. Kind Trust, Downers Grove, Illinois

$2,000 - 4,000

*163
Hans Sebald Beham
(GERMAN, 1500-1550)

Melencolia, 1539

engraving
3 1/4 x 2 inches.

Property from the Joshua B. Kind Trust, Downers Grove, Illinois

$800 - 1,200

*164
Lucas Cranach the Elder
(GERMAN, 1472-1553)

Saint George standing, with two angels, 1506

woodcut
15 x 11 inches.

Property from the Joshua B. Kind Trust, Downers Grove, Illinois

Literature:
Bartsch 67; Hollstein 83

$2,000 - 4,000

*165
Albrecht Dürer
(GERMAN, 1471-1528)

Masquerade Dance with Torches (from Freydal)

woodcut
8 3/4 x 9 1/2 inches.

Property from the Joshua B. Kind Trust, Downers Grove, Illinois

$800 - 1,200

*166
Lucas van Leyden
(DUTCH, 1494-1533)

Four putti and the coat-of-arms of Leiden

engraving
3 x 3 3/4 inches.

Property from the Joshua B. Kind Trust,
Downers Grove, Illinois

$200 - 400

*167
Lucas van Leyden
(DUTCH, 1494-1533)

Solomon's Idolatry, 1514

etching
6 3/4 x 5 inches.

Property from the Joshua B. Kind Trust,
Downers Grove, Illinois

$1,000 - 2,000

*168

Lucas van Leyden
(DUTCH, 1494-1533)

The Adoration of the Magi, 1513

engraving
11 3/4 x 17 inches.

Property from the Joshua B. Kind Trust,
Downers Grove, Illinois

Literature:
New Hollstein 37

$2,000 - 4,000

*169
Rembrandt Harmenszoon van Rijn
(DUTCH, 1606-1669)

Christ and the Woman of Samaria, 1657

etching
5 x 6 1/4 inches.

Property from the Joshua B. Kind Trust, Downers Grove, Illinois

$1,000 - 2,000

170
Rembrandt Harmenszoon van Rijn
(DUTCH, 1606-1669)

Studies of the Head of Saskia and Others, 1636

etching
6 x 5 inches.

$3,000 - 5,000

171
Rembrandt Harmenszoon van Rijn
(DUTCH, 1606–1669)

Jan Lutma, Goldsmith

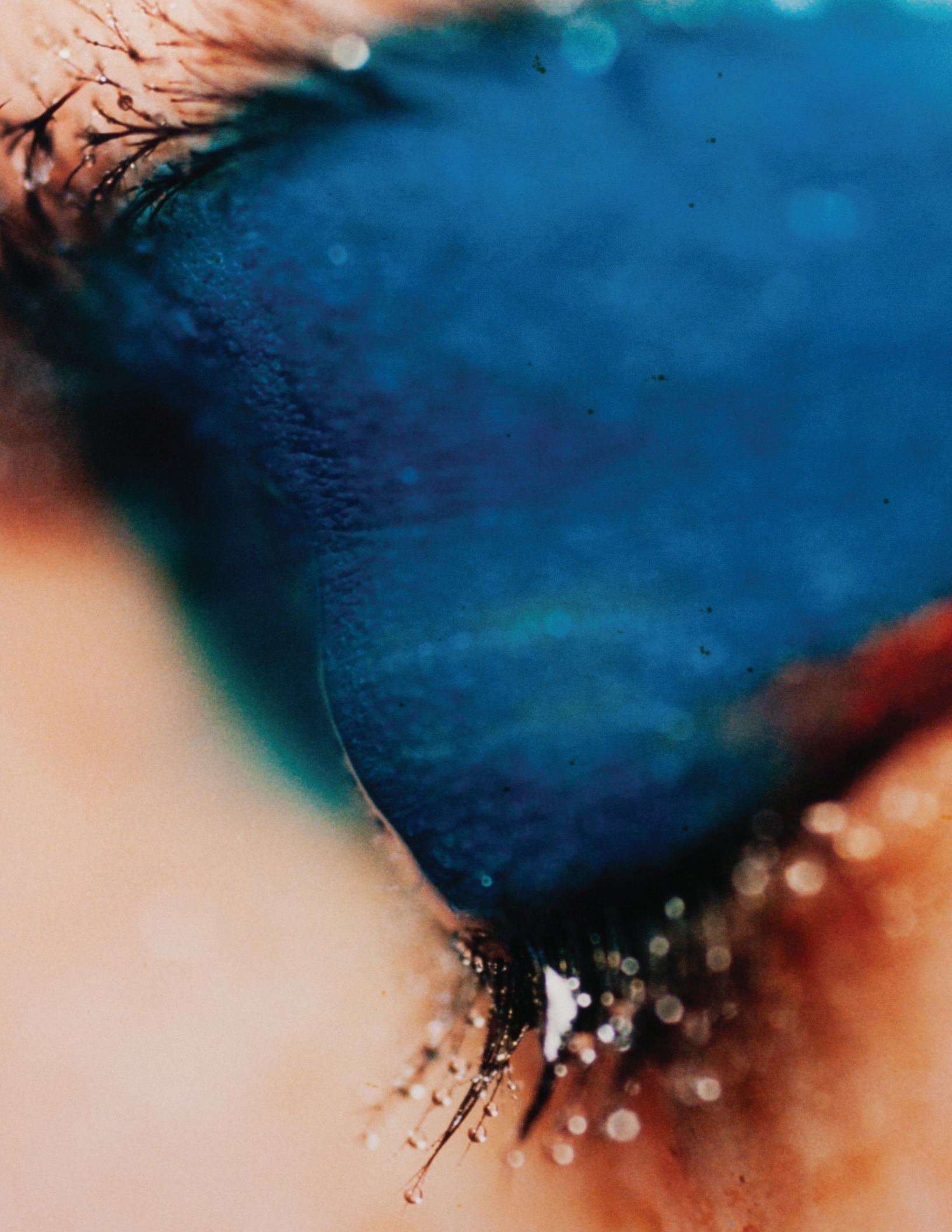
etching
7 3/4 x 5 3/4 inches.

Property from a Private Collector, Atlanta, Georgia

Provenance:
Karl Ferdinand Friedrich von Nagler (L. 2529)

Kupferstichkabinett, Staatliche Museen zu Berlin (Museum of Prints and Drawings, Berlin) (L. 1606)

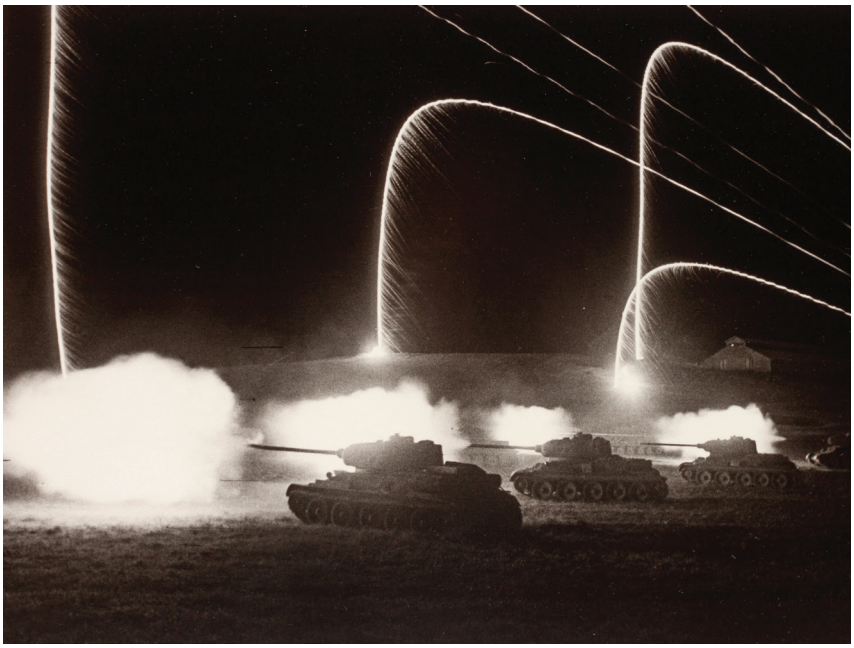
$5,000 - 7,000



PHOTOGRAPHY

LOTS 172-189

OPPOSITE
Lot 189 | Marilyn Minter (AMERICAN, B. 1949)
Devon, 2001



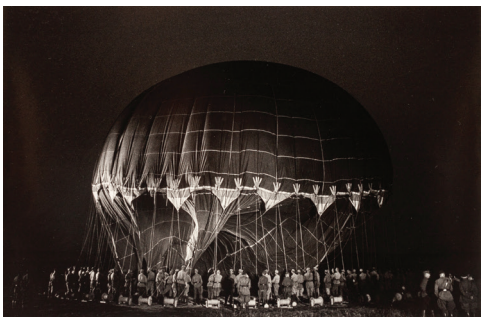
172
After Dmitri Baltermants
(RUSSIAN, 1912-1990)

Baltermants (portfolio of 19 photographs), 1992

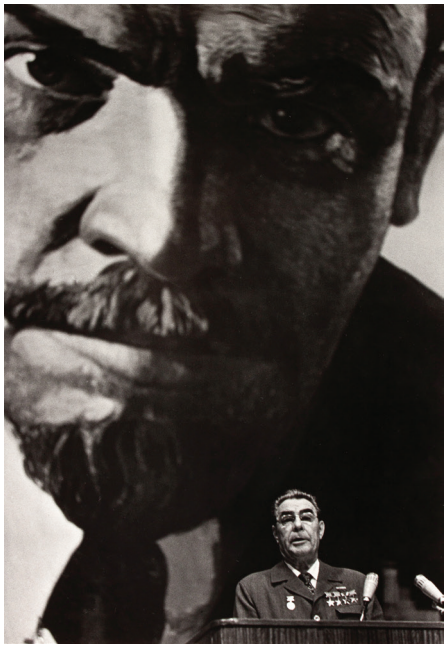
gelatin silver prints
each stamped by the estate, numbered 10/25, and signed by Tatiana Baltermants
16 x 20 inches (each).

Provenance:
The Camera Obscura Gallery, Denver, Colorado

$5,000 - 7,000



СТРОЙКАМ КОММУНИЗМА



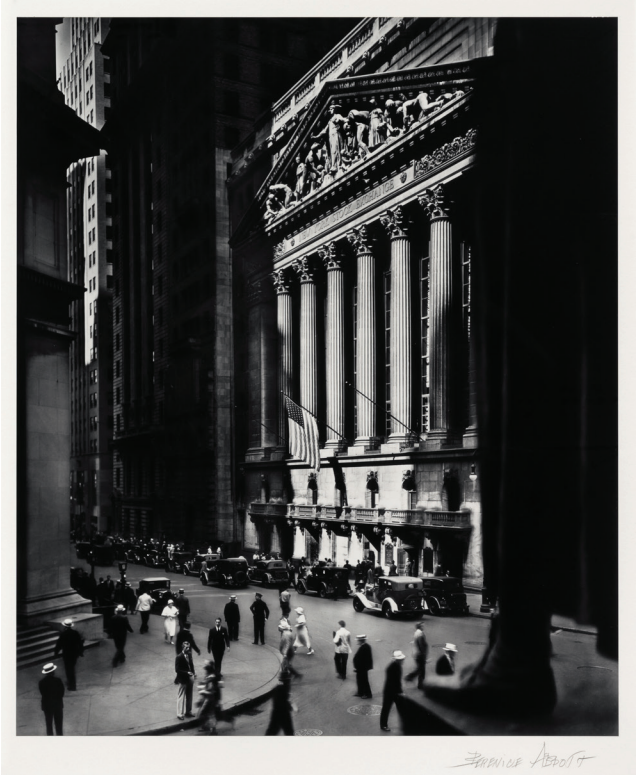
*173
Berenice Abbott
(AMERICAN, 1898-1991)

Edward Hopper, 1947

gelatin silver print
signed and numbered 37/40 in pencil
23 x 18 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

$1,000 - 2,000



174
Berenice Abbott
(AMERICAN, 1898-1991)

New York Stock Exchange, 1933

gelatin silver print
signed in pencil
18 x 15 1/4 inches.

Property from The Western Union Company

$2,000 - 3,000

175
Arthur Rothstein
(AMERICAN, 1915-1985)

Main Street (G Avenue), Grundy Center, Iowa, 1939 (printed later)

gelatin silver print
signed in pencil
10 x 13 inches.

Provenance:
Prakapas Gallery, New York

$800 - 1,200

176
Ansel Adams
(AMERICAN, 1902-1984)

Sand Dunes, Oceano, California, 1950

gelatin silver print
signed in pencil
19 x 14 5/8 inches.

$4,000 - 6,000

*177
Ansel Adams
(AMERICAN, 1902-1984)

Trailside, Near Juneau, Alaska

gelatin silver print
signed in pencil
20 x 16 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

$6,000 - 8,000

*178
Ansel Adams
(AMERICAN, 1902-1984)

Sierra Nevada: Autumn Moon, The High Sierra From Glacier Point, 1948

gelatin silver print
signed in pencil
14 3/4 x 19 1/4 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

$10,000 - 15,000

*179
Ansel Adams
(AMERICAN, 1902-1984)

El Capitan, Winter Sunrise, Yosemite National Park, 1968

gelatin silver print
signed in pencil
28 3/4 x 22 3/4 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

$10,000 - 15,000

*180
Ansel Adams
(AMERICAN, 1902-1984)

Aspens, Northern New Mexico, 1958

gelatin silver print
signed in pencil
14 3/4 x 19 1/4 inches.

Property from the Collection of Dr. Mark List Cohen and Jane Cohen, Atlanta, Georgia

$20,000 - 30,000

181
Edward Weston

(AMERICAN, 1886-1958)

Untitled

gelatin silver print
stamped and inscribed by
Cole Weston (verso)
7 1/2 x 9 1/4 inches

$600 - 800

182
Edward Weston
(AMERICAN, 1886-1958)

Point Lobos, 1948 (printed later)

gelatin silver print
stamped and inscribed by
Cole Weston (verso)
7 1/2 x 9 1/2 inches.

$1,000 - 2,000

183
Brett Weston
(AMERICAN, 1911-1933)

Untitled, 1972

gelatin silver print
signed and dated in pencil on mount (recto)
10 x 13 inches.

$400 - 600

184
Paul Caponigro
(AMERICAN, B. 1932)

Winthrop, Massachusetts, 1965

gelatin silver print
signed in pencil (verso)
8 1/2 x 6 5/8 inches.

$800 - 1,200

185
Paul Caponigro
(AMERICAN, B. 1932)

Reflection Stream, Redding, 1968

gelatin silver print
signed in pencil (verso)
9 1/2 x 13 1/8 inches.

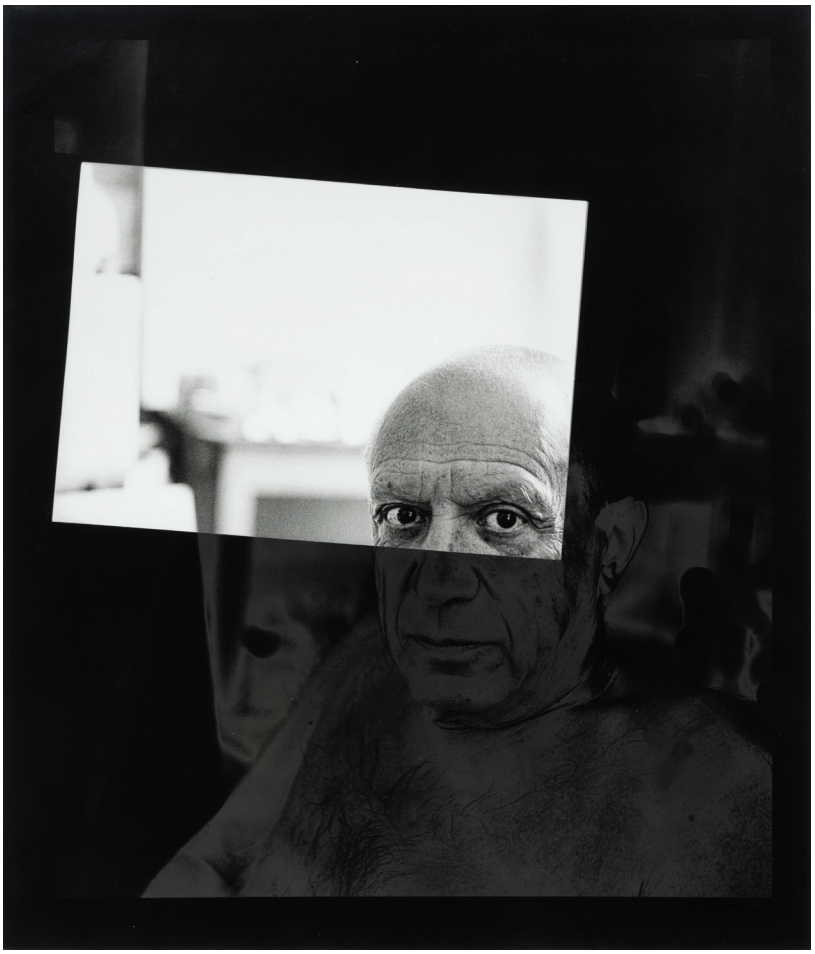
$1,000 - 2,000

186
George Tice
(AMERICAN, B. 1938)

Oak Tree, Holmdel, New Jersey, 1980

gelatin silver print
signed in pencil
10 1/2 x 13 1/4 inches.

$800 - 1,200



*187
André Villers
(FRENCH, 1930-2016)

Picasso, 1956

gelatin silver print
signed, inscribed, and stamped (verso)
19 1/2 x 16 1/2 inches.

Property from the Collection of Stephen and Katherine Harrison, Chicago, Illinois

Provenance:
Galerie Kamel Mennour, Paris

$1,000 - 2,000

*188
Art Sinsabaugh
(AMERICAN, 1924-1983)
Chi. La. #123, 1966

chromogenic print
signed, titled, and dated in pencil
15 3/4 x 18 3/4 inches.

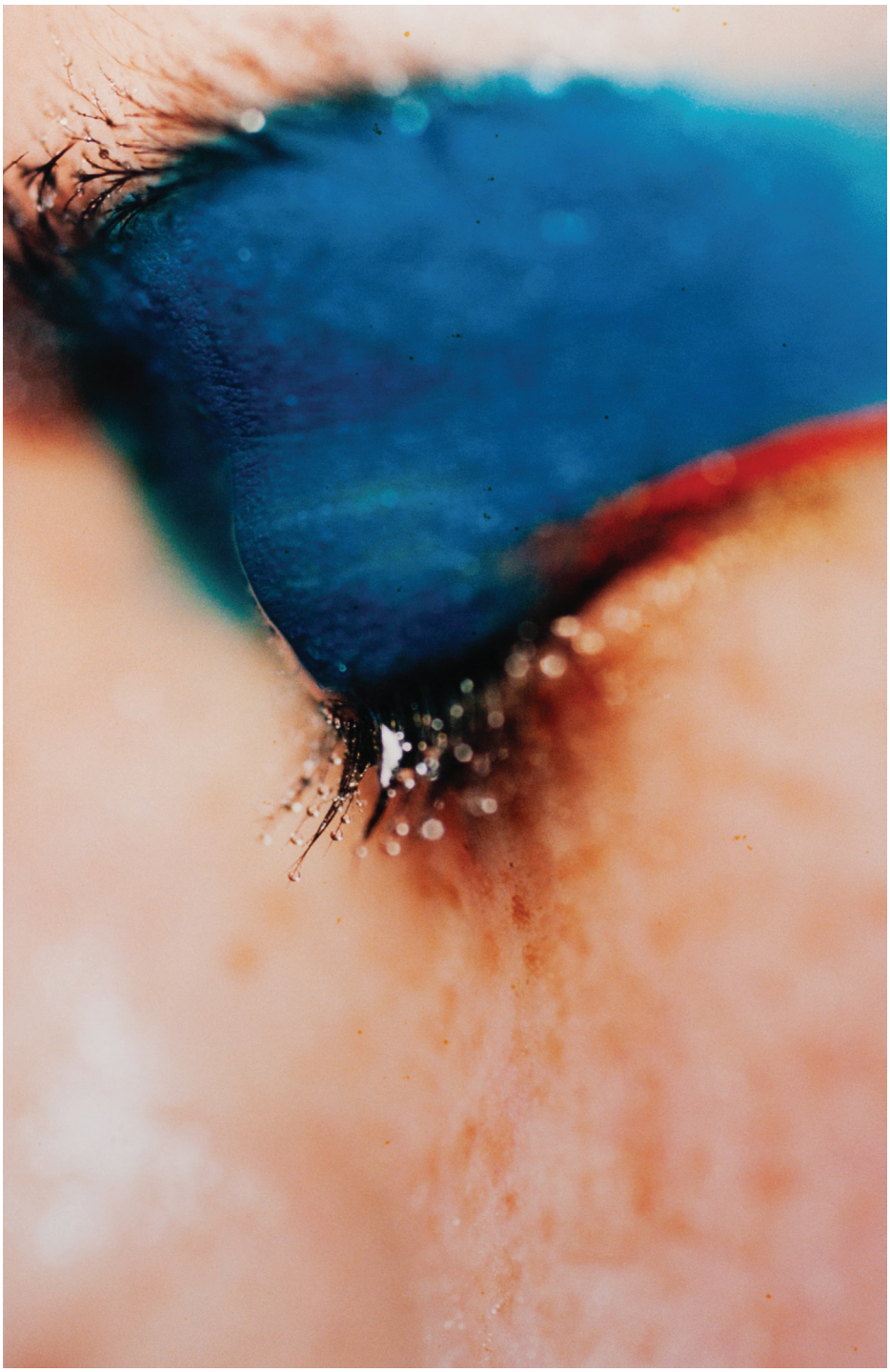
Property from George M. Irwin Trust, Quincy, Illinois

Provenance:
Acquired directly from the artist by George M. Irwin in 1967

Exhibited:
American Realism and Surrealism, Quincy Society of Fine Arts, Warfield House, Illinois, May 7-December 21, 1979

Selections from the Collection of George M. Irwin, Krannert Art Museum, Champaign, Illinois, March 2-April 13, 1980

$5,000 - 7,000



189
Marilyn Minter
(AMERICAN, B. 1949)

Devon, 2001

c-print
edition 4/5
50 x 36 inches.

Provenance:
Baldwin Gallery, Aspen, Colorado

$15,000 - 25,000

ARTIST INDEX

ARTIST NAME LOT

Abbott, Berenice 173-174
Adams, Ansel 176-180
Albers, Josef 32-33
Albright, Ivan 100-102
Arneson, Robert 84
Bailey, Radcliffe 74-75
Baltermants, Dmitri (after) 172
Barocci, Federico (after, by Cornelis Cort) . . 159
Bates, David 76
Beckmann, Max 152-153
Beham, Hans Sebald 163
Benton, Thomas Hart 95-97
Bonnard, Pierre 142
Bontecou, Lee 34
Bourgeois, Louise 68
Braque, Georges 116
Brown, Roger 92-93
Bruegel the Elder, Pieter (after, by Pieter van der Heyden) 156-157
Calder, Alexander 109-112
Callot, Jacques 158
Caponigro, Paul 184-185
Carrington, Leonora 67
Chagall, Marc 131-132
Chase, William Meritt 146
Christo 45
Chryssa 34
Collaert, Adriaen (after Maarten de Vos) 162
Cort, Cornelis (after Federico Barocci) 159
Cottingham, Robert 48
Cranach the Elder, Lucas 164
D'Arcangelo, Allan 34
de Kooning, Willem 58
de Vos, Maarten (after, by Adriaen Collaert) . 162
Degas, Edgar 143
Delaunay, Sonia 66
Diebenkorn, Richard 43
Dine, Jim 23-24
Dürer, Albrecht 165
Estes, Richard 46-47
Feininger, Lyonel 150
Flood, Ed 86
Francis, Sam 34
Frankenthaler, Helen 57
Goltzius, Hendrick 160
Hanson, Phillip 83
Hayter, Stanley William 10
Held, Al 71-73
Hockney, David 22
Hodgkin, Howard 55
Hodler, Ferdinand 155
Indiana, Robert 1-2
Johns, Jasper 10
Kelly, Ellsworth 10, 25-31
Kokoschka, Oskar 154
Landeck, Armin 98
Le Corbusier 115
Lewis, Martin 99
Liberman, Alexander 10
Lichtenstein, Roy 4-10
Lostutter, Robert 82
Magritte, René 114
Marini, Marino 70
Masson, André 10
Matisse, Henri 133-135
Mellan, Claude 161
Milhazes, Beatriz 69
Minter, Marilyn 189
Miró, Joan 106-108
Motherwell, Robert 10, 59-60
Nolde, Emil 151
Nutt, Jim 89-90
Oldenburg, Claes 10, 34, 44
Pasmore, Victor 56
Pearlstein, Philip 81
Picasso, Pablo 119-130
Picasso, Pablo (after) 117-118
Rauschenberg, Robert 10, 49-54
Ray, Man 113
Renoir, Pierre-Auguste 144-145
Riley, Bridget 35
Rivers, Larry 34
Rossi, Barbara 91
Rothstein, Arthur 175
Ruscha, Ed 15
Sinsabaugh, Art 188
Soulages, Pierre 61-65
Steinberg, Saul 10
Stella, Frank 10, 36-41
Sultan, Donald 77
Tamayo, Rufino 103-105
Thiebaud, Wayne 11- 14
Tice, George 186
Toulouse-Lautrec, Henri de 136-141
Twombly, Cy 42
van der Heyden, Pieter (after Pieter Bruegel the Elder) 156-157
van Leyden, Lucas 166-168
van Rijn, Rembrandt Harmenszoon 169-171
Villers, André 187
Warhol, Andy 10, 16-21
Welliver, Neil 78-80
Wesselmann, Tom 3
Westerman, H.C. 85
Weston, Brett 183
Weston, Edward 181-182
Whistler, James Abbott McNeill 147-149
Wiley, William T. 87
Yoshida, Ray 88

GLOSSARY OF TERMS

ADRIAEN JANSZ VAN OSTADE
This work, in our best opinion, is by the named artist.

ATTRIBUTED TO ADRIAEN JANSZ VAN OSTADE
To our best judgment, this work is likely to be by the artist, but with less certainty as in the aforementioned category.

STUDIO OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, this unsigned work may or may not have been created under the direction of the artist.

CIRCLE OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, a work by an unknown but distinctive hand linked or associated with the artist but not definitively his pupil.

STYLE OF . . .
FOLLOWER OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, a work by a painter emulating the artist's style, contemporary or nearly contemporary to the named artist.

MANNER OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, a work in the style of the artistand of a later period.

AFTER ADRIAEN JANSZ VAN OSTADE
To our best judgment, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width.

Andy Warhol (AMERICAN, 1928-1987)
Jane Fonda, 1982
SOLD FOR $125,000
SOLD PRICES ARE INCLUSIVE
OF BUYER'S PREMIUM

HINDMAN

Upcoming Auction Schedule

865 | EUROPEAN FURNITURE & DECORATIVE ARTS
APRIL 21-22 | CHICAGO

893 | A GENTLEMAN'S PURSUITS
APRIL 27 | CHICAGO

892 | DINING AT HOME
APRIL 29 | CHICAGO

869 | AMERICAN & EUROPEAN ART
MAY 3 | CHICAGO

870 | POST WAR & CONTEMPORARY ART
MAY 4 | CHICAGO

871 | PRINTS & MULTIPLES
MAY 5 | CHICAGO

835 | WESTERN PAINTINGS & SCULPTURE INCLUDING CONTEMPORARY NATIVE AMERICAN ART
MAY 6-7 | DENVER

873 | BOOKS & MANUSCRIPTS
MAY 12-13 | CHICAGO

890 | CINCINNATI COLLECTIONS
MAY 14 | CINCINNATI

875 | TIMEPIECES
MAY 17 | CHICAGO

876 | IMPORTANT JEWELRY
MAY 18 | CHICAGO

878 | MODERN DESIGN
MAY 20 | CHICAGO

903 | ATLANTA COLLECTIONS
MAY 21 | ATLANTA

898 | PALM BEACH COLLECTIONS, SESSION I
MAY 24 | PALM BEACH

919 | ARMS & ARMOR, SESSION I
MAY 25 | CINCINNATI

881 | ANTIQUITIES
MAY 27-28 | CHICAGO

882 | SUMMER FASHION & ACCESSORIES
JUNE 3 | CHICAGO

883 | SPORTS MEMORABILIA
JUNE 8 | CHICAGO

WE INVITE YOU TO CONSIGN WITH US

UPCOMING AUCTION

STEPPING INTO TOMORROW

POST WAR ART & DESIGN

Thursday, July 29 | Chicago

CONSIGNMENT INQUIRIES
consign@hindmanauctions.com
1338 West Lake Street
Chicago, Illinois 60607
312.280.1212

HINDMAN

HINDMANAUCTIONS.COM

HINDMAN

Fine Art

JOSEPH STANFIELD
VICE PRESIDENT, SENIOR SPECIALIST
JOSEPHSTANFIELD@HINDMANAUCTIONS.COM
312.600.6063

ZACHARY WIRSUM
SENIOR SPECIALIST
POST WAR & CONTEMPORARY ART
ZACHARYWIRSUM@HINDMANAUCTIONS.COM
312.600.6069

MONICA BROWN
SENIOR SPECIALIST
PRINTS & MULTIPLES
MONICABROWN@HINDMANAUCTIONS.COM
303.825.1855

KATHERINE HLAVIN
DIRECTOR AND SPECIALIST,
WESTERN & WILDLIFE ART
KATHERINEHLAVIN@HINDMANAUCTIONS.COM
303.825.1855

PAULINE ARCHAMBAULT
SPECIALIST
PAULINEARCHAMBAULT@HINDMANAUCTIONS.COM
513.871.1670

NATE BRADY
ASSOCIATE SPECIALIST
NATEBRADY@HINDMANAUCTIONS.COM
312.600.6064

JULIANNA TANCREDI
CATALOGUER
JULIANNATANCREDI@HINDMANAUCTIONS.COM
312.334.4228

ALEXANDRIA DREAS
CATALOGUER
ALEXANDRIADREAS@HINDMANAUCTIONS.COM
303.825.1855

MARY GRACE BILBY
DEPARTMENT COORDINATOR
MARYGRACEBILBY@HINDMANAUCTIONS.COM
312.334.4216

ABBY CHAMBERS
DEPARTMENT COORDINATOR
ABBYCHAMBERSY@HINDMANAUCTIONS.COM
312.334.4234

Estates, Appraisals & Business Development

ALYSSA QUINLAN
SENIOR VICE PRESIDENT,
BUSINESS DEVELOPMENT
ALYSSAQUINLAN@HINDMANAUCTIONS.COM
312.447.3272

MOLLY E. GRON, J.D.
NATIONAL DIRECTOR, TRUSTS & ESTATES
SENIOR DIRECTOR, CHICAGO
MOLLYGRON@HINDMANAUCTIONS.COM
312.334.4235

TIM LUKE
SENIOR APPRAISER
TIMLUKE@HINDMANAUCTIONS.COM
561.833.8053

ATLANTA
KRISTIN VAUGHN
SENIOR DIRECTOR OF BUSINESS DEVELOPMENT
404.800.0192
KRISTINVAUGHN@HINDMANAUCTIONS.COM

CLEVELAND
CARRIE PINNEY
BUSINESS DEVELOPMENT MANAGER
216.292.8300
CARRIEPINNEY@HINDMANAUCTIONS.COM

DENVER
MARON HINDMAN
VICE CHAIR
303.825.1855
MARON@HINDMANAUCTIONS.COM

DETROIT
PAM IACOBELLI
BUSINESS DEVELOPMENT DIRECTOR
313.774.0900
PAMIACOBELLI@HINDMANAUCTIONS.COM

MILWAUKEE
SARA MULLOY
BUSINESS DEVELOPMENT DIRECTOR
414.220.9200
SARAMULLOY@HINDMANAUCTIONS.COM

NAPLES
ELIZABETH RADER, PHD
BUSINESS DEVELOPMENT DIRECTOR
239.643.4448
ELIZABETHRADER@HINDMANAUCTIONS.COM

MIAMI, PALM BEACH
SARAH ROY
DIRECTOR, BUSINESS DEVELOPMENT
561.660.0579
SARAHROY@HINDMANAUCTIONS.COM

PALM BEACH
KATE STAMM
SENIOR ASSOCIATE, BUSINESS DEVELOPMENT
561.833.8053
KATESTAMM@HINDMANAUCTIONS.COM

SAN DIEGO
KATIE GUILBAULT, G.G.
BUSINESS DEVELOPMENT DIRECTOR
858.442.6104
KATIEGUILBAULT@HINDMANAUCTIONS.COM

SCOTTSDALE
LOGAN BROWNING
BUSINESS DEVELOPMENT DIRECTOR
480.490.3175
LOGANBROWNING@HINDMANAUCTIONS.COM

ST. LOUIS
ANNA SHAVER
BUSINESS DEVELOPMENT MANAGER
314.833.0833
ANNASHAVER@HINDMANAUCTIONS.COM

WASHINGTON D.C.
MAURA ROSS
BUSINESS DEVELOPMENT DIRECTOR
202.853.1638
MAURAROSS@HINDMANAUCTIONS.COM

HINDMAN

Auction Inquiries

FINANCE
MARCO GUSELLA
DIRECTOR, FINANCE
MARCOGUSELLA
@HINDMANAUCTIONS.COM
312.280.1212

CLIENT SERVICES
RITA SWANBERG
MANAGER, CLIENT SERVICES
RITASWANBERG
@HINDMANAUCTIONS.COM
312.280.1212

ESTATES, APPRAISALS & BUSINESS DEVELOPMENT
VAUGHN SMITH
BUSINESS DEVELOPMENT MANAGER
VAUGHNSMITH
@HINDMANAUCTIONS.COM
312.334.4238

BRIAR KOEHL
BUSINESS DEVELOPMENT
SENIOR ASSOCIATE
BRIARKOEHL
@HINDMANAUCTIONS.COM
312.600.6075

SAMANTHA SCHWARTZ
BUSINESS DEVELOPMENT
ASSOCIATE, TRUSTS & ESTATES
SAMANTHASCHWARTZ
@HINDMANAUCTIONS.COM
312.447.3297

NNEKA DUNHAM
BUSINESS DEVELOPMENT
ASSOCIATE, WEST
NNEKADUNHAM
@HINDMANAUCTIONS.COM
312.334.4232

HANNAH UNGER
BUSINESS DEVELOPMENT
ASSOCIATE, EAST
HANNAHUNGER
@HINDMANAUCTIONS.COM
312.447.3267

MUSEUM SERVICES
MICHAEL SHAPIRO
SENIOR ADVISOR
MUSEUMS & PRIVATE COLLECTIONS
MICHAELSHAPIRO
@HINDMANAUCTIONS.COM
312.334.4210

MIRANDA MAXFIELD
BUSINESS DEVELOPMENT
SENIOR ASSOCIATE, MUSEUM SERVICES
MIRANDALUCE
@HINDMANAUCTIONS.COM
312.334.4208

CONSIGNMENT DEPARTMENT
JIM SHARP
CHIEF OPERATING OFFICER
JIMSHARP
@HINDMANAUCTIONS.COM

MAGGIE PORTER
VP SALES STRATEGY, DEPUTY COO
MAGGIEPORTER
@HINDMANAUCTIONS.COM

MOLLY MORSE LIMMER
SENIOR VICE PRESIDENT,
DECORATIVE ARTS & COLLECTIBLES
MOLLYLIMMER
@HINDMANAUCTIONS.COM

FINE ART
JOSEPH STANFIELD
VP, SENIOR SPECIALIST
JOSEPHSTANFIELD
@HINDMANAUCTIONS.COM

ZACK WIRSUM
SENIOR SPECIALIST, POST WAR
& CONTEMPORARY ART
ZACHARYWIRSUM
@HINDMANAUCTIONS.COM

MONICA BROWN
SENIOR SPECIALIST,
PRINTS & MULTIPLES
MONICABROWN
@HINDMANAUCTIONS.COM

KATHERINE HLAVIN
DIRECTOR AND SPECIALIST,
WESTERN & WILDLIFE ART
KATHERINEHLAVIN
@HINDMANAUCTIONS.COM

PAULINE ARCHAMBAULT
SPECIALIST
PAULINEARCHAMBAULT
@HINDMANAUCTIONS.COM

NATE BRADY
ASSOCIATE SPECIALIST
NATHANBRADY
@HINDMANAUCTIONS.COM

ALEXANDRIA DREAS
CATALOGUER
ALEXANDRIADREAS
@HINDMANAUCTIONS.COM

JULIANNA TANCREDI
CATALOGUER
JULIANNATANCREDI
@HINDMANAUCTIONS.COM

ABBY CHAMBERS
DEPARTMENT COORDINATOR
ABBYCHAMBERS
@HINDMANAUCTIONS.COM

EUROPEAN FURNITURE & DECORATIVE ARTS
CORBIN HORN
DIRECTOR, SENIOR SPECIALIST
CORBINHORN
@HINDMANAUCTIONS.COM
312.334.4214

MIKE INTIHAR
SENIOR SPECIALIST
MIKEINTIHAR
@HINDMANAUCTIONS.COM

NICK COOMBS
SPECIALIST
NICKCOOMBS
@HINDMANAUCTIONS.COM

GENEVIEVE KING
ASSOCIATE SPECIALIST
GENEVIEVEKING
@HINDMANAUCTIONS.COM

ELIZABETH REED
CATALOGUER
ELIZABETHREED
@HINDMANAUCTIONS.COM

AMERICAN FURNITURE, FOLK & DECORATIVE ARTS
BENJAMIN FISHER
DIRECTOR, SENIOR SPECIALIST
BENJAMINFISHER
@HINDMANAUCTIONS.COM

JENNIFER HOWE
SENIOR SPECIALIST
JENNIFERHOWE
@HINDMANAUCTIONS.COM

LEAH VOGELPOHL
SPECIALIST
LEAHVOGELPOHL
@HINDMANAUCTIONS.COM

ANTIQUITIES
JACOB COLEY
DIRECTOR AND SENIOR SPECIALIST,
ANTIQUITIES
JACOBCOLEY
@HINDMANAUCTIONS.COM

MODERN DESIGN
HUDSON BERRY
DIRECTOR, SPECIALIST
HUDSONBERRY
@HINDMANAUCTIONS.COM

SABRINA GRANADOS
ASSOCIATE CATALOGUER
SABRINAGRANADOS
@HINDMANAUCTIONS.COM

NATIVE AMERICAN, PREHISTORIC & TRIBAL ART
DANICA FARNAND
DIRECTOR, SENIOR SPECIALIST
DANICAFARNAND
@HINDMANAUCTIONS.COM

ERIN RUST
SPECIALIST
ERINRUST
@HINDMANAUCTIONS.COM

MADISON LIGHT
ASSOCIATE CATALOGER
MADISONLIGHT
@HINDMANAUCTIONS.COM

BOOKS & MANUSCRIPTS
GRETCHEN HAUSE
DIRECTOR, SENIOR SPECIALIST
GRETCHENHAUSE
@HINDMANAUCTIONS.COM

KATIE HORSTMAN
SENIOR SPECIALIST
KATIEHORSTMAN
@HINDMANAUCTIONS.COM

DANIELLE LINN
SPECIALIST
DANIELLELINN
@HINDMANAUCTIONS.COM

EMILY PAYNE
SPECIALIST
EMILYPAYNE
@HINDMANAUCTIONS.COM

KAYLAN GUNN
ASSOCIATE SPECIALIST
KAYLANGUNN
@HINDMANAUCTIONS.COM

FRANCIS WAHLGREN
SENIOR CONSULTANT
FRANCISWAHLGREN
@HINDMANAUCTIONS.COM

PATRICIA TENCH
SENIOR CATALOGUER
PATRICIATENCH
@HINDMANAUCTIONS.COM

MARIA FERNANDEZ
CATALOGUER
MARIAFERNANDEZ
@HINDMANAUCTIONS.COM
312.334.4236

ASIAN ART
ANNIE WU
DIRECTOR, SENIOR SPECIALIST
ANNIEWU
@HINDMANAUCTIONS.COM

FLORA ZHANG
ASSOCIATE SPECIALIST
FLORAZHANG
@HINDMANAUCTIONS.COM

MEGAN SADLER
CATALOGUER
MEGANSADLER
@HINDMANAUCTIONS.COM

MARIELLE EPSTEIN
DEPARTMENT COORDINATOR
MARIELLEEPSTEIN
@HINDMANAUCTIONS.COM

JEWELRY & TIMEPIECES
SALLY KLARR, G.G.
DIRECTOR, SENIOR SPECIALIST
SALLYKLARR
@HINDMANAUCTIONS.COM

KATIE HAMMOND GUILBAULT, G.G.
BUSINESS DEVELOPMENT DIRECTOR,
SAN DIEGO, SENIOR SPECIALIST,
JEWELRY AND TIMEPIECES
KATIEGUILBAULT
@HINDMANAUCTIONS.COM

MARISA ACKERMAN, G.G.
SPECIALIST
MARISAACKERMAN
@HINDMANAUCTIONS.COM

KARINA HAMMER, G.G.
SPECIALIST
KARINAHAMMER
@HINDMANAUCTIONS.COM

HANA THOMSON
CATALOGUER
HANATHOMSON
@HINDMANAUCTIONS.COM

MADELINE SCHROEDER
ASSOCIATE CATALOGUER
MADELINESCHROEDER
@HINDMANAUCTIONS.COM

COUTURE & LUXURY ACCESSORIES
TIMOTHY LONG
DIRECTOR, SENIOR SPECIALIST
TIMOTHYLONG
@HINDMANAUCTIONS.COM

MICHAEL HALL
CATALOGUER
MICHAELHALL
@HINDMANAUCTIONS.COM

ARMS, ARMOR & MILITARIA
TIM CAREY
DIRECTOR, SPECIALIST
TIMCAREY
@HINDMANAUCTIONS.COM

SPORTS MEMORABILIA
JAMES SMITH
SPECIALIST
JAMESSMITH
@HINDMANAUCTIONS.COM

GUIDE FOR PROSPECTIVE SELLERS

Evaluation of Property
If you have property you wish to sell, please call our Consignment Department at 312.280.1212 to arrange for a consultation. At that time, you may make an appointment to bring your property or photographs, along with any other pertinent information, to Hindman LLC and we will be happy to provide you with complimentary estimates and advice. If you have a large collection, an appointment may be made to evaluate the property on-site. Fees for on-site visits may vary.

Standard Commission Rates
Our standard rate of commission is equal to ten percent (10%) of the hammer price on each lot sold for $5,001 or more; and twenty-five percent (25%) of the hammer price on each lot sold for less than $5,001, with a minimum commission of $75 per lot sold. If your property fails to reach the reserve price agreed upon between you and Hindman LLC, you may be obligated to pay a reduced commission rate of five percent (5%) of the reserve price.

Shipping Arrangements
Hindman LLC can advise you as to how to have your property delivered to our galleries. Packing, shipping and insurance are payable by the seller. In certain instances, packing and shipping costs may be paid by Hindman LLC and deducted from the proceeds of the sale. We may recommend packers and shippers, but we are not responsible for their acts or omissions.

Appraisals
Appraisals can be arranged for insurance, donation, estate tax, family division or other purposes. Appraisal fees vary according to circumstances. Please contact our Estates and Appraisals Department at 312.280.1212 for further information.

GUIDE FOR PROSPECTIVE BUYERS

Conditions of Sale
Hindman LLC encourages all prospective buyers to read the Conditions of Sale printed in this catalogue.

Exhibitions
Hindman LLC recommends that all prospective buyers attend the pre-sale exhibition prior to the auction. Staff members are available at our pre-sale exhibitions to advise prospective buyers on particular objects or on any aspect of the bidding process.

Estimates
Hindman LLC provides catalogue descriptions and pre-auction estimates for each lot included in the sale. These estimates are a guide for prospective bidders. They are not definitive. All pre-sale estimates are subject to revision.

Condition Reports
We are happy to provide a condition report for lots with a low estimate of $300 and above. Nevertheless, intending buyers are reminded that condition reports are statements of our opinion only, and that each lot is sold “AS IS,” per our Conditions of Sale, as outlined in the back of this catalogue. All lots should be viewed personally by prospective buyers or their agents to evaluate the condition of the property offered for sale due to the highly subjective nature of condition reports.

Bidding at Auction
The highest bidder acknowledged by the auctioneer will be the purchaser. In addition to the hammer price, the buyer agrees to pay Hindman LLC a buyer’s premium as well as any applicable taxes.

Bidding Increments
Bidding generally opens at half the low estimate and advances in the following order, although the auctioneer may vary the bidding increments during the course of the auction.
The standard bidding increments are:

$0 - $500	$25
$500 - $1,000	$50
$1,000 - $2,000	$100
$2,000 - $5,000	$250
$5,000 - $10,000	$500
$10,000 - $20,000	$1,000
$20,000 - $50,000	$2,500
$50,000 - $100,000	$5,000
$100,000 - $200,000	$10,000
Above > $200,000	At Auctioneer’s Discretion

In-House Bidding
Our auctions are free and open to the public with no obligation for attendees to bid. Registration requires your full contact information, photo identification, credit card information, your signature and agreement to the Conditions of Sale.. If you are the successful bidder, your paddle number and the hammer price will be announced by the auctioneer.

Live Bid Online
Hindman LLC allows absentee and live bidding through our website at hindmanauctions.com as well as absentee and live bidding through third party online bidding providers which vary by sale. For more information regarding online bidding please visit our website at hindmanauctions.com.

Absentee Bidding
If you are unable to attend an auction, you may place an absentee bid, either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. An absentee bid is the highest price you are willing to pay exclusive of buyer’s premium and applicable sales tax. Hindman LLC will exercise absentee bids at no additional charge. Absentee bids are always confidential, and bids are executed at the lowest price possible by the auctioneer according to reserves and competing bids.

Telephone Bidding
You may register telephone bid requests either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. Upon registering for a telephone bid, you will be called on the day of the auction by a Hindman representative approximately five lots before your item is scheduled to be sold. They will communicate to you the bidding activity and will relay your bids to the auctioneer at your discretion. Please note we can only accept telephone bids for lots with a low estimate of $300 or above unless otherwise noted online. Telephone bids may be requested up to 2 hours prior to the auction start time.

Tax Exempt Notice
Lots marked with an asterisk (*) are tax exempt as permitted by law.

Updated 4/21

CONDITIONS OF SALE

These Conditions of Sale set out the terms upon which Hindman LLC ("we," "us," or "our") sells property by lot in this catalogue. You agree to be bound by these terms by registering to bid and/or by bidding in our auction. A glossary at the end defines the words in **bold type**.

A. BEFORE THE AUCTION

1. LOT DESCRIPTIONS AND WARRANTIES

Our description of a lot, any statement of a lot's condition, and any other oral or written statement about a lot—such as its nature, condition, artist, period, materials, dimensions, weight, exhibition or publication history, or **provenance**—are our opinion and shall not to be relied upon by you as a statement of fact. Except for the **limited authenticity warranty** contained in paragraphs E and F below, we do not provide any guarantee of our description or the nature of a lot.

2. CONDITION

The physical condition of lots in our auctions can vary due to age, normal wear and tear, previous damage, and restoration/repair. All lots are sold "AS IS," in the condition they are in at the time of the auction, and we and the seller make no representation or **warranty** and assume no liability of any kind as to a lot's condition. Any reference to condition in a **catalogue description** or a condition report shall not amount to a full accounting of condition and may not include all faults, inherent defects, restoration, alteration, or adaptation. Likewise, images in our catalogue may not depict a lot accurately, as colors and shades may appear different in print or on screen than on physical inspection. We are not responsible for providing you with a description of a lot's condition in the catalogue or in a condition report.

3. VIEWING LOTS

We offer pre-auction viewings, either scheduled or by appointment, that are free of charge. If you believe that the catalogue description or condition reports are not sufficient, we suggest you inspect a lot personally or through a knowledgeable representative before you bid on a lot to make sure that you accept the description and its condition. We recommend you hire a professional adviser if you are not familiar with how to address the nature or condition of an object.

4. ESTIMATES

Estimates of a lot account for the condition, rarity, quality, and **provenance** of the object and are based upon prices realized for similar objects in past auctions. Neither you nor anyone else may rely on our **estimates** as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. **Estimates** do not include the **buyer's premium**, any applicable taxes, and any other applicable charges.

5. WITHDRAWAL

We may, in our sole discretion, withdraw a lot from auction at any time prior to or during the sale and shall have no liability to you for our decision to withdraw.

B. REGISTERING TO BID

1. NEW BIDDERS

New bidders must register at least twenty-four (24) hours before an auction and must provide us with documentation of their identity.

(a) Individuals must provide photo identification (driver's license, non-driver ID card, or passport) and, if not shown on the photo identification, proof of current address (a current utility bill or bank statement). (b) Corporate clients must provide a Certificate of Incorporation or its equivalent bearing the company's name and registered address, together with documentary proof of directors and beneficial owners. (c) Trusts, partnerships, offshore companies, and other business entities must contact us in advance of the auction to discuss our requirements. If we are not satisfied with the information you provide us in our bidder identification and other registration procedures, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. New bidders may be required to provide us with a financial reference and/or a deposit before we allow them to bid.

2. RETURNING BIDDERS

If you have not bought anything from us recently, then we may require you to register as a new bidder, as described in the paragraph above. Please contact us at least twenty-four (24) hours prior to the auction.

3. BIDDING FOR ANOTHER PERSON

If you are bidding as an agent on behalf of another person, your principal must be a registered bidder and must provide us with written authorization allowing you to bid. You, as the agent, shall accept personal liability to pay the **purchase price** and all other sums due unless we have agreed in writing before the auction that you are acting as an agent on behalf of your principal and that we will only seek payment from your principal.

4. BIDDING IN THE SALEROOM

If you wish to bid in the saleroom, you must first acquire a bidding paddle at least thirty (30) minutes before the auction.

5. OUR BIDDING SERVICES

We offer the following bidding services as a convenience to our clients, subject to these Conditions of Sale. We shall not be responsible for any error, omission, or failure, human or otherwise, in providing these services.

(a) Phone Bids: You must contact us at least twenty-four (24) hours prior to the auction to arrange a phone bid. We will accept bids by telephone for lots only if our staff is available to take the bids. We agree that we may record telephone bids.

(b) Internet Bids: You can bid in our live sales via our bidding platform or through third-party bidding sites.

(c) Written Bids: You can find a Written Bid Form in the back of our catalogues, at the auction location, or online at www.hindmanauctions.com. We must receive your completed Written Bid Form at least twenty-four (24) hours before the auction. We will endeavor to execute written bids at the lowest possible price consistent with the **reserve**. If you make a written bid on a lot that does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at approximately fifty percent (50%) of the low **estimate** or, if lower, the amount of your bid. The first written bid we receive of those for identical amounts will be given priority over other bids.

6. CREDIT CARD AUTHORIZATION HOLD

When you register to bid you may be asked to provide us with a valid credit card number. You authorize us to verify the validity of the credit card by placing a $100 authorization hold on the card that will remain until it falls off, usually within 48 hours.

C. DURING THE AUCTION

1. BIDDING IN THE AUCTION

(a) Live Auctions. We will appoint an individual auctioneer to administer a live auction. The auctioneer may accept bids from (a) written bids left with us by bidders before the auction; (b) bidders in the saleroom; (c) telephone bidders; and (d) Internet bidders. Bidding generally starts below the low **estimate** and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.

(b) Online-only Auctions. Bids may only be submitted on our website or through third-party bidding sites between the dates and times specified in the lot's description. Your bid is submitted once you place and confirm your bid amount. You agree that a bid is final once it is placed and that you may never amend or revoke your bid. You are fully responsible for any errors you make in bidding. Bidding generally opens at or below the low estimate and increases in steps (bidding increments) to be determined in Hindman's sole discretion.

2. AUCTIONEER'S DISCRETION The auctioneer shall have absolute discretion to (a) admit a bidder into or remove a bidder from the saleroom or online auction; (b) accept or refuse any bid; (c) change the order of the lots in the auction; (d) move the bidding backward or forward; (e) withdraw any lot from the auction; (f) divide any lot or combine any two or more lots; (g) reopen or continue the bidding even after the hammer has fallen; and (h) continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot in the event that there is an error or dispute related to bidding or the application of the **reserve**, whether during or after the auction. You must provide us with written notice within three (3) business days of the date of the auction if you believe that the auctioneer has accepted the successful bid in error. The auctioneer will consider the claim and decide in good faith if the sale of the lot is final, whether he/she will cancel the sale of the lot, or whether he/she will reoffer and resell the lot. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way affect our ability to cancel the sale of a lot under other applicable provisions of these Conditions of Sale, including the rights of cancellation set forth in sections B(1), D(6), E(2), and G(1).

3. BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his/her sole option, bid on behalf of the seller up to one bidding increment before the **reserve** by making either consecutive or responsive bids. The auctioneer will not identify these as bids made on behalf of the seller. If a lot is offered without **reserve**, the auctioneer will open the bidding at approximately fifty percent (50%) of the lot's low **estimate**; where

necessary, will lower the asking bid until a bid is received; and will solicit higher bids from that amount. If there are no bids on a lot, the auctioneer may deem the lot unsold.

4. SUCCESSFUL BIDS AND INVOICES

Subject to paragraph C(2), the contract of sale between the seller and the successful bidder is formed when the final bid is accepted and the auctioneer's hammer strikes. The successful bid price is the **hammer price**, and we will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we shall not be responsible for telling you whether your bid was successful. You should contact us immediately after the auction to find out the success of your bid in order to avoid having to pay storage charges.

D. AFTER THE AUCTION

1. THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots, we charge twenty-five percent (25%) of the **hammer price** up to and including $400,000; twenty percent (20%) of any amount in excess of $400,001 up to and including $4,000,000; and twelve percent (12%) of any amount in excess of $4,000,001. If the bidder bids through a third-party platform the bidder agrees to pay us a surcharge equal to the fee levied by the third-party platform. The third-party platform fee is in addition to the **buyer's premium**.

2. TAXES

The successful bidder is responsible for any applicable taxes, including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the lot. A sales or use tax is dependent upon a number of factors, including, but not limited to, our volume of sale and the place of delivery of the lot, regardless of the nationality or citizenship of the successful bidder. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped or where it is picked-up in person. We collect sales tax in states where legally required.

3. MAKING PAYMENT

(a) Immediately following the auction, you must pay the **purchase price**, consisting of the **hammer price**, plus the **buyer's premium**, plus any applicable duties and sales, use, or other applicable taxes. Payment is due no later than by the end of the seventh (7th) calendar day following the date of the auction, which we refer to as the **due date**.

(b) We will only accept payment from the registered successful bidder. Once issued, we cannot change the buyer's name on an invoice or reissue the invoice in a different name.

(c) You must pay for lots in US dollars in one of the following ways:

(i) Wire transfer.

(ii) Bank checks: You must make these payable to Hindman LLC, and we may impose other conditions. Once we have deposited your check, property cannot be released until five (5) business days have passed.

(iii) Personal checks: You must make these payable to Hindman LLC, and they must be drawn from US dollar accounts from a US bank. The property will not be released until the check has cleared and the funds are received by us.

(d) You must quote your invoice number when making a payment. All payments sent by post must be sent to Hindman LLC, 1338 West Lake Street, Chicago, IL 60607, ATTN: Client Accounting Department.

4. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and title will not pass to you until we have received full payment in good funds of the **purchase price**, even in circumstances where we have released the lot to you.

5. TRANSFERRING RISK TO YOU

Unless we have agreed otherwise with you, the risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: (a) when you collect the lot; or (b) the end of the thirtieth (30th) day following the date of the auction or, if earlier, the date the lot is taken into care by a third-party warehouse.

6. YOUR FAILURE TO PAY

If you fail to pay us the **purchase price** in full in good funds by the **due date**, we will be entitled to do one or more of the following (as well as enforce any other rights and remedies we have by law) at our sole discretion:

(a) We can charge interest from the **due date** at a rate of up to one and one-half percent (1.5%) per month on the unpaid amount due.

(b) We can cancel the sale of the lot and sell the lot again, publicly or privately, on such terms as we believe appropriate, in which case you must pay us any shortfall between the amount you owe us and the resale price, plus all costs, expenses, losses, damages, and legal fees we incur due to the cancellation.

(c) We can pay the seller the amount due to them, in which case you acknowledge and understand that we will have all the seller's rights to pursue you for such amount.

(d) We can hold you legally responsible for the amount you owe us and bring legal proceedings against you to recover the amount owed by you, plus other losses, interest, legal fees, and costs as allowed by law.

(e) We can reveal your identity and contact details to the seller.

(f) We can reject any bids made by or on behalf of you in future auctions or require you to provide us with a deposit before accepting any bids.

(g) We can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest, or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us.

(h) We can take any other action we deem necessary or appropriate.

7. SHIPPING, COLLECTION, AND STORAGE

(a) You must collect purchased lots within thirty (30) days of the auction. We can assist in making shipping arrangements by suggesting art handlers, packers, transporters, or experts, but you must arrange all transport and shipping with them, and we are not responsible for their acts, failure to act, or neglect.

(b) If you do not collect any purchased lot within thirty (30) days following the auction, we may, at our sole option, (i) charge you storage and insurance costs; (ii) move the lot to another Hindman location or to a third-party warehouse, whereupon we will charge you transport costs, insurance costs, and administration fees for doing so, and you will be subject to the third-party storage warehouse's standard terms and responsible for paying its standard fees and costs; or (iii) sell the lot in any commercially reasonable way we think appropriate.

(c) In accordance with applicable state law, if you have paid for the lot in full but you do not collect the lot within the time specified by the law of the state where the auction takes place, we may charge you state sales tax for the lot.

(d) Nothing in this paragraph is intended to limit our rights under paragraph D(6).

8. EXPORTING, IMPORTING, AND ENDANGERED SPECIES

(a) The shipping of a lot is affected by United States export laws or the import laws of other countries. If you are outside the United States, then local laws may prevent you from importing a lot. You alone are responsible for seeking advice prior to bidding and meeting the requirements of any law or regulation applying to the export or import of a lot.

(b) Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife—such as, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood—may be subject to export controls in the US and import controls in other countries. You should check the relevant wildlife laws and regulations before bidding on any lot containing wildlife material if you plan to export the lot from the United States, import the lot into another country, or ship the lot between states. Your purchase of a lot containing endangered and other protected species of wildlife is at your own risk, and you shall be responsible for any scientific test or other reports required for export from the United States or for shipment between states. We will not cancel your purchase and refund the **purchase price** if your lot may not be exported, imported, or shipped between states, or if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to import, export, and/or interstate shipping of a lot containing endangered and other protected species of wildlife.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot or the right to do so by law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph D(3) above) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages**, or expenses. The seller gives no **warranty** other than as set out above, and as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller that may be added to this agreement by law, are excluded. No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the seller's **warranties** or creates an additional **warranty** on behalf of the seller with respect to a lot. Any such representation, other information, or additional **warranty** shall be null and void.

2. OUR LIMITED AUTHENTICITY WARRANTY

Our **limited authenticity warranty**, which lasts for one (1) year from the date of a live auction or three (3) months from an online only auction, is that the lots in our sales are authentic as defined in paragraph H, below. You must notify Hindman regarding concerns of authenticity in writing within one (1) year of the date of a live auction or within three (3) months of the date of an online only auction. Following receipt of that written notification, subject to the terms below, Hindman will refund the purchase price paid by the client. The terms of this **limited authenticity warranty** are as follows:

(a) It will be honored for claims notified in writing within a period of one (1) year from the date of a live auction or three (3) months from an online only auction. After such time, we will not be obligated to honor the **limited authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than that in the **Heading**, even if it is shown in **UPPERCASE type**.

(c) It does not apply to any **Heading** or part of a **Heading** that is **qualified**. "**Qualified**" means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the definition of "**qualified**" provided in paragraph H, below. **Qualified Headings** are not covered at all by this **limited authenticity warranty**.

(d) It applies to the **Heading** as amended by any **saleroom notice**.

(e) It does not apply where scholarship has developed since the auction, leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) It does not apply if the lot can only be shown not to be **authentic** by a scientific process that, on the date we published the catalogue, was not available or generally accepted for use, was unreasonably expensive or impractical, or was likely to have damaged the lot.

(g) Its benefit is only available to the original buyer shown on the invoice for the lot, issued at the time of the sale, and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest, or restriction by anyone else. The benefit of this **limited authenticity warranty** may not be transferred by the original buyer to anyone else.

(h) In order to make a claim under the **limited authenticity warranty**, you must (i) give us written notice of your claim within one (1) year of the date of a live auction or three (3) months from an online only auction ; (ii) at our option, pay for and provide us with the written opinions of two recognized experts in the field, mutually agreed upon by you and us, confirming that the lot is not **authentic** (we reserve the right to obtain additional opinions at our expense); and (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this **limited authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price**, nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages**, or expenses.

(j) No employee or agent of Hindman is authorized to make a representation or provide additional information, whether orally or in writing, that amends the **limited authenticity warranty** or creates an additional **warranty** with respect to a lot. Any such representation, other information, or additional **warranty** shall be null and void.

3. ADDITIONAL WARRANTY FOR BOOKS

If the lot is a book, then we give an additional **warranty** to the original buyer shown on the invoice for the lot issued at the time of the sale in the following circumstances:

(a) We will refund the **purchase price** to the original buyer if we, in our sole discretion, are convinced that the book is defective in text or illustration, subject to the following terms:

(i) This additional **warranty** does not apply to (A) the absence of blanks, half titles, tissue guards, or advertisements; or damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting the completeness of the text or illustration; (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps, or periodicals; (C) books not identified by title; (D) lots sold without a printed estimate; (E) books that are described in the catalog as sold not subject to return; or (F) defects stated in any condition report or announced at the time of sale.

(ii) To make a claim under this additional warranty, you must give written details of the defect within twenty-one (21) days of the date of the sale and return the lot within twenty-one (21) days of the date of the sale to the saleroom at which you bought it in the same condition as at the time of sale.

(iii) Paragraphs E(2)(b), (c), (d), (e), (h), and (i) also apply to a claim under this additional **warranty**. (c) No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the additional **warranty** for books or creates an additional **warranty** with respect to a lot. Any such representation, other information, or additional **warranty** shall be null and void.

4. JEWELRY

(a) Colored gemstones (such as rubies, sapphires, and emeralds) may have been treated to improve their appearance through methods such as heating and/or various clarity enhancements. These methods are considered common by the international jewelry trade but may make a gemstone more fragile and/or cause the gemstone to require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemological report for any item that does not have a report if the request is made to us at least three (3) weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemological report for every gemstone sold in our auctions. When we do get gemological reports from internationally accepted gemological laboratories, such reports are described in the catalogue. Reports from American gemological laboratories describe any improvement or treatment to the gemstone. Reports from European gemological laboratories describe any improvement or treatment only if we request that they do so, but they do confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree on whether a gemstone has been treated, the amount of treatment, or whether that treatment is permanent. The gemological laboratories only report on the improvements or treatments known to them at the date they make the report.

(d) For jewelry sales, **estimates** are based on the information in any gemological report. If no report is available, assume that the gemstones may have been treated or enhanced.

5. WATCHES AND CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts that are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights, or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water-resistant cases may not be waterproof, and we recommend you have them checked by a competent watchmaker before use.

(d) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile skin. When straps are shown for display purposes only and are not for sale. We may remove and retain the strap prior to shipment from the sale site. Please check with the department for details on a lot with such a strap.

6. YOUR WARRANTIES

You warrant to us and the seller that (a) the funds you use for payment are not connected with any criminal activity, including tax evasion, and neither are you under investigation, nor have you been charged with or convicted of money laundering, terrorist activities, or other crimes; (b) where you are bidding on behalf of another person, (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, you consent to us relying on this due diligence, you will retain for a period of not less than five (5) years the documentation evidencing the due diligence, and you will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for payment are connected with or the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation for, or have been charged with or convicted of, money laundering, terrorist activities, or other crimes.

F. OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees about any lot other than as set out in the **limited authenticity warranty** or in the additional **warranty** for books, and as far as we are allowed by law, all **warranties** and other terms that may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E(1) are their own, and we do not have any liability to you in relation to those **warranties**.

(b) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us, or other than as expressly set out in these Conditions of Sale.

(c) WE DO NOT GIVE ANY REPRESENTATION, **WARRANTY**, OR GUARANTEE

OR ASSUME ANY LIABILITY OF ANY KIND IN RESPECT OF ANY LOT WITH REGARD TO MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, DESCRIPTION, SIZE, QUALITY, CONDITION, ATTRIBUTION, AUTHENTICITY, RARITY, IMPORTANCE, MEDIUM, **PROVENANCE**, EXHIBITION HISTORY, LITERATURE, OR HISTORICAL RELEVANCE. EXCEPT AS REQUIRED BY LOCAL LAW, ANY **WARRANTY** OF ANY KIND IS EXCLUDED BY THIS PARAGRAPH.

(d) Our written and telephone bidding services, online bidding services, and condition reports are free services, and we are not responsible to you for any error, omission, or failure of these services.

(e) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(f) If, despite the terms in paragraphs F(a)–(e) or E(2)–(3) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

G. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained herein, we can cancel a sale of a lot if (i) any of your **warranties** in paragraph E(4) are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and/or audio record proceedings at any auction. We will keep any personal information confidential, except to the extent that disclosure is required by law. If you do not want to be videotaped, you may decide to make a telephone or written bid or bid online instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in all images, illustrations, and written material produced by or for us relating to a lot, including the contents of our catalogues, unless otherwise noted therein. You cannot use them without our prior written permission. We make no representation and offer no guarantee that the buyer of a lot will gain any copyright or other reproduction rights.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is invalid, illegal, or impossible to enforce, that part of the agreement will be treated as being deleted, and the rest of this agreement will not be affected.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6. PERSONAL INFORMATION

We will hold and process your personal information in line with our privacy policy at www.hindmanauctions.com.

7. WAIVER

No failure or delay to exercise any right or remedy contained herein shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

8. LAW AND DISPUTES

This agreement, and any noncontractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of Illinois. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy, or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), you and we agree to try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in Illinois. If the dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be Illinois, and the arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

H. GLOSSARY

authentic: a genuine example, rather than a copy or forgery of (a) the work of a particular artist, author, or manufacturer, if the lot is described in the **Heading** as the work of that artist, author, or manufacturer; (b) a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture; (c) a work of a particular origin or source, if the lot is described in the **Heading** as being of that origin or source; or (d) in the case of gems, a work that is made of a particular material, if the lot is described in the **Heading** as being made of that material.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any **saleroom notice**.

due date: has the meaning given to it in paragraph D(3)(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a lot may sell. Low **estimate** means the lower figure in the range, and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E(2).

limited authenticity warranty: the guarantee we give in paragraph E(2) that a lot is **authentic**.

other damages: any special, consequential, incidental, or indirect damages of any kind or any damages that fall within the meaning of "special," "incidental," or "consequential" under local law.

purchase price: has the meaning given to it in paragraph D(3)(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E(2), subject to the following terms:

(a) "Cast from a model by" means, in our opinion, a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

(b) "Attributed to" means, in our opinion, a work probably by the artist.

(c) "In the style of" means, in our opinion, a work of the period of the artist and closely related to his style.

(d) "Ascribed to" means, in our opinion, a work traditionally regarded as by the artist.

(e) "In the manner of" means, in our opinion, a later imitation of the period, of the style, or of the artist's work.

(f) "After" means, in our opinion, a copy or after-cast of a work of the artist.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.hindmanauctions.com, which is also read to prospective telephone bidders and provided to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale or before a particular lot is auctioned.

UPPERCASE type: type having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

Updated 4/21

HINDMAN

1338 West Lake Street Chicago, Illinois 60607 | ph 312.280.1212 | hindmanauctions.com